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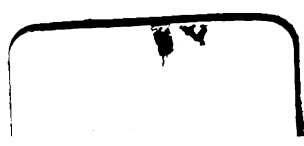
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THE OLDEST AND MOST PRACTICAL  
LADIES' MONTHLY MAGAZINE.

H.R.H. the  
Princess of Wales,



and  
the Nobility.

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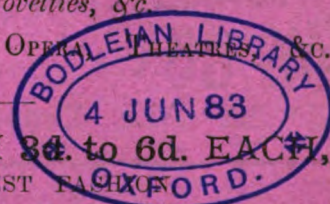
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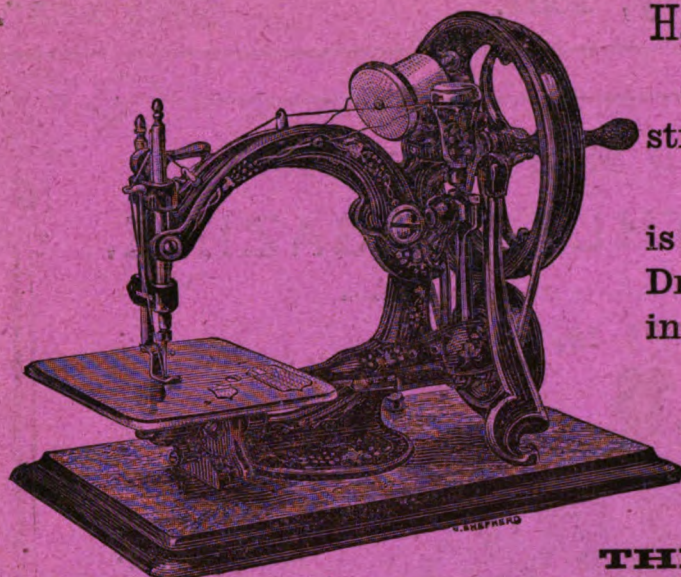
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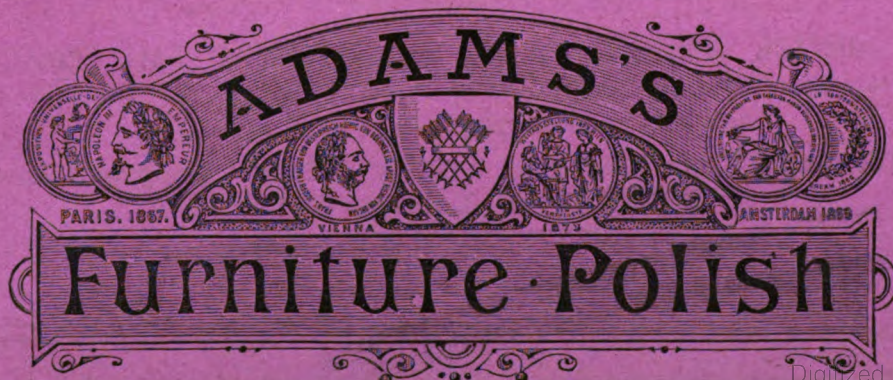
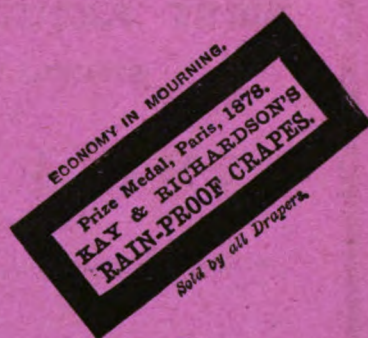
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January 1881

The World of Fashion.

Plate 1





January 1881

The World of Fashion.

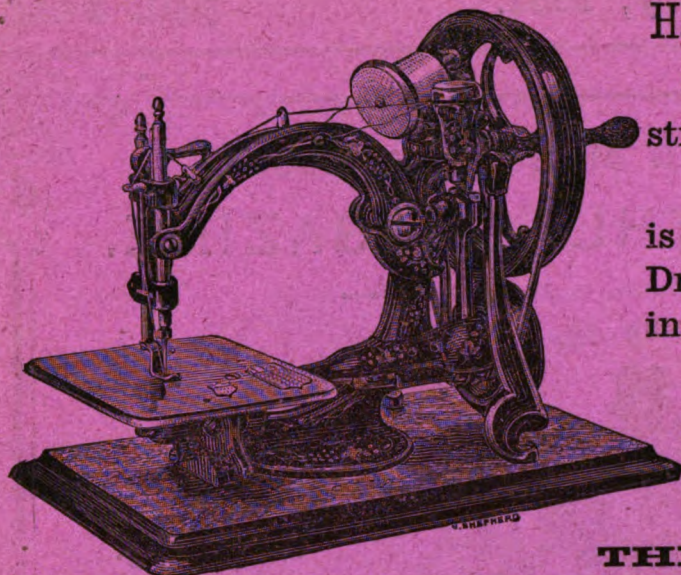
Plate 2











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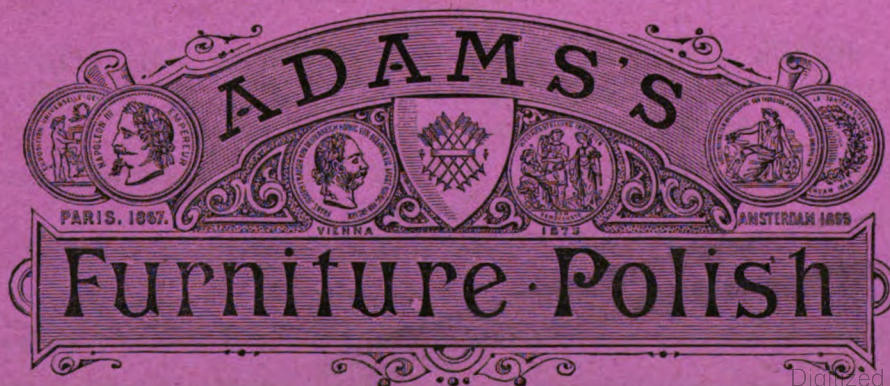
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January 1881

The World of Fashion.

Plate 1





January 1881

The World of Fashion.

Plate 2









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January 1881

The World of Fashion.

Plate 3





15  
January 1881

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17  
Plate 4

The World of Fashion.



# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.

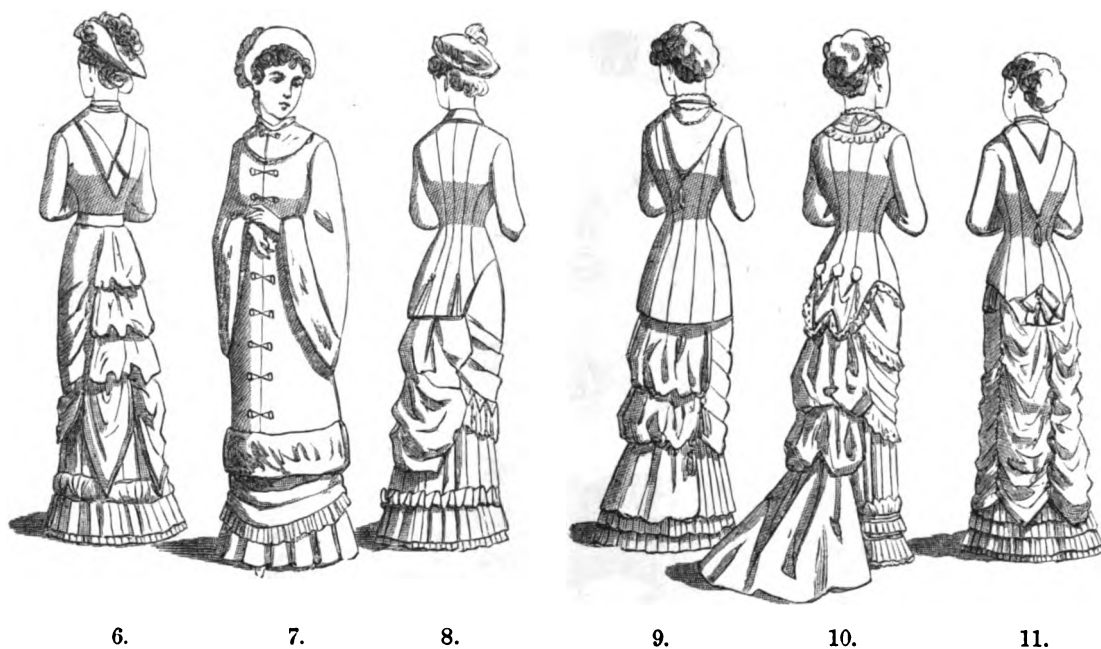
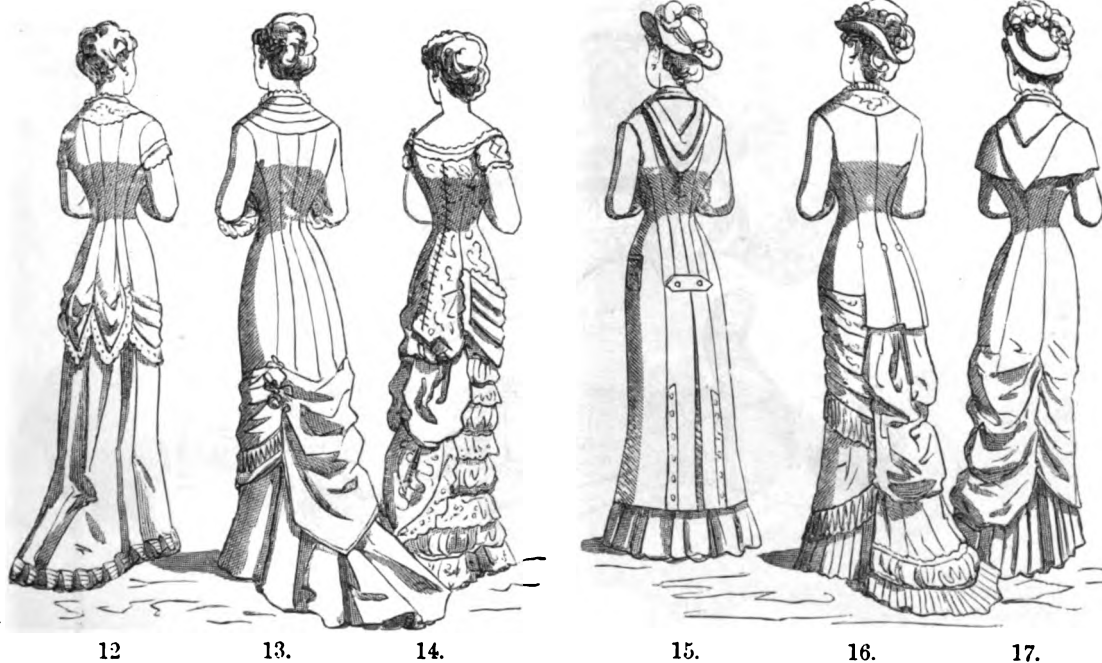


PLATE 3.

PLATE 4.



Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.

# JUVENILE COSTUMES FOR WINTER, 1881.



18 19 20 21 22 23

These Costumes are from the Grand Magazins AUX TROIS QUARTIERS, 21—23, Boulevard de la Madeleine, Paris.

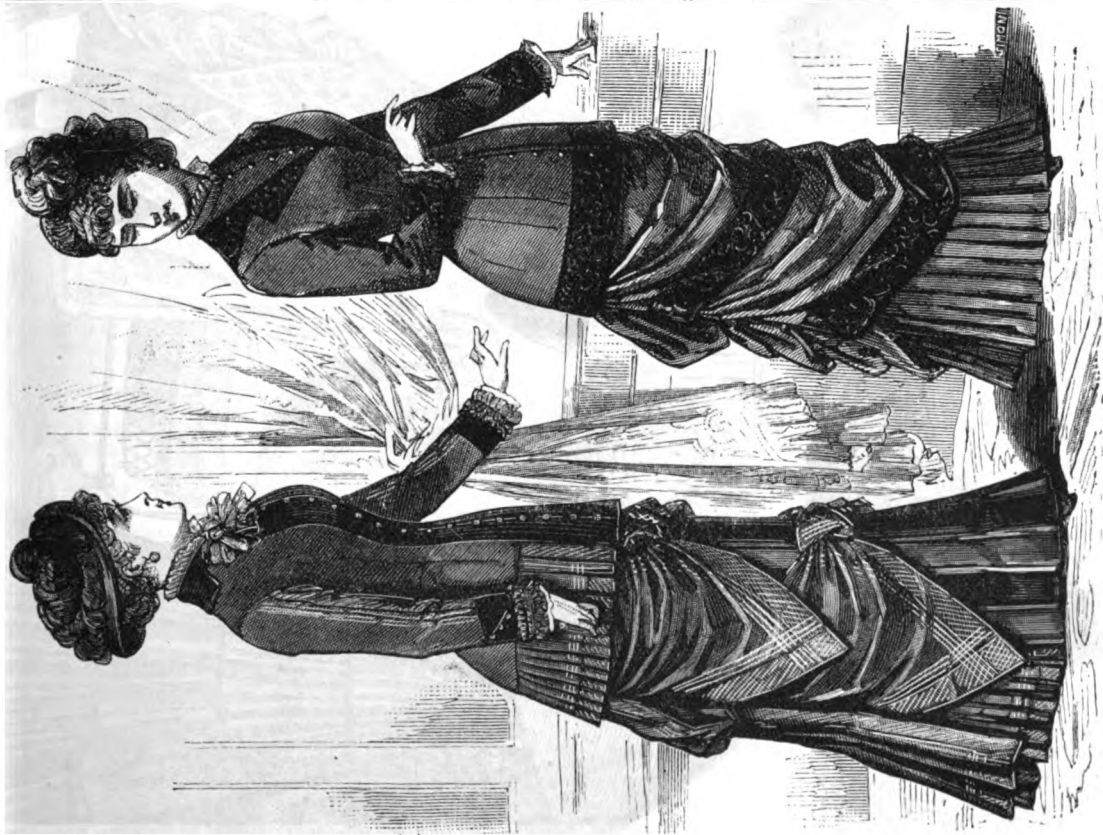
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January, 1881.

The World of Fashion.

Plate 6.





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January, 1881.

The World of Fashion.

Plate 7.



23

January, 1881.

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# THE WORLD OF FASHION.

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Plate 8.

Winter Costumes, from the Grande Magazine Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Jouquet, Paris.  
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# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 685.

JANUARY, 1881.

Vol. 58.

### To Our Readers.



WITH the commencement of a New Year we generally address a few remarks to our subscribers. During the past twelve months we have made great progress, both in the number of our subscribers, and in the improvement of our Magazine—the one always follows the other; our having added so largely to the number of our Costumes has been found of great benefit; we are now enabled to issue Costumes suited to all tastes and to all purses.

We hear that a great number of our new subscribers have been recommended to us by our old ones. Our old friends have derived so much benefit from our cheap and good patterns that they have thought it nothing but right and just to us to spread the knowledge of our Magazine. We thank them all very much, and shall always do our best to merit their approbation.

The special advantages offered to Ladies by this Magazine are now, we believe, quite unprecedented, and it may be well, at the commencement of a new Volume, to call attention to some of the most important:—

FIRST.—It is the only Magazine of Fashion in the World which contains Costumes specially designed and selected to suit the quiet, refined taste of English Ladies.

SECOND.—It offers to all its readers, *at cost price*, perfectly-fitting full-sized patterns of every costume or garment illustrated in its pages.

THIRD.—It supplies to subscribers, also at cost price, the Model Busts, which afford the only means of making up successfully, and, at the same time, inexpensively, the somewhat complicated styles of dress now in Fashion.

Knowing the interest our readers manifest in the Literary portion of our Magazine, we

have much pleasure in announcing that the proprietors have secured another serial story by the popular author, G. Ewart Fleming, the opening chapters of which appear in the present number. The title is "A HARVEST OF TARES," and it will consist of three Books: "Sowing"—"Reaping"—and "Garnering."

Miss Harriett Stockall's graceful Poetry will continue to form an important feature of our literary pages.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The discussion on Fashion still continues to occupy the English newspapers. One journal says "We cannot hope to attain a permanent national costume." We say, in reply, that if we did, it would be a sign that the nation was at a standstill, as we have often said before. Thousands would be thrown out of employment, the manufacturers and shopkeepers would suffer, and the people would have one innocent pleasure the less.

We have now full liberty in our costume: everyone can dress according to their taste and means, but this liberty is often abused. We see people who cannot comprehend fashion, attiring themselves in a style quite contrary to what is suited for them, and so making themselves ridiculous; this, to people of taste, is very painful to see, but this is the extent of the harm done by the full liberty of style which the present Fashion affords.

It is, we consider, the duty of the higher classes in every country to direct taste, seeing the good that the development of taste does in affording employment to thousands, in stimulating commerce and manufacture, and in giving a harmless pleasure to all.

The present season has been more favorable to the development of Fashion than that of last winter. Cloaks and mantles are trimmed with different-colored furs. Our Plates of



Costumes give the changes of form and color that are taking place in Morning Dress.

Evening dresses, both in London and Paris, are receiving more attention than they have done for some time past. Evening parties in Paris are very brilliant affairs this season; prosperity is always a great incentive to these re-unions, and France is not suffering from the commercial and agricultural depression that has overspread England. Three very elegant Evening and Dinner Dresses will be found in our Third Plate.

The Ulster, with hood, and the cloth Polonaise, with cape and hood, which are illustrated on Plate 4, show the very latest styles. They are useful and comfortable, and yet are perfectly feminine in appearance.

In dress trimmings *bouillonnés* are again appearing: see Costumes Nos. 6 and 14; they are a relief from the kilting that has had so long a run. Fringes formed of loops of reversible ribbon are very stylish: see No. 11, in Plate 2. Silk fringe is fashionable, and so are cords and tassels.

For all the details of Fashion we refer our readers to our Plates of Costumes.

In anticipation of the requirements of the little ones during the holidays, we have devoted one entire Plate to Juvenile Costumes.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris.

December 21st, 1880.

Ma Chère Amie,

We are one year older, but are we one year wiser? Have we understood the great question. How to be happy ourselves, and to make others happy? Have we elevated the tone of our minds, or let it dwindle into the common range of thoughts?

We women have a great mission to fulfil in this world, a great task to perform; but many of us seem to forget this, to give all our time, all our thoughts, to dress, to ribbons, to lace and furs. Our greatest idea is to know that we are fashionable, and well dressed, and that the latest novelty in color is seal brown or forest green, and the latest artificial flowers are thistles or green peas.

Of our children, of their food, and their thoughts, we think little: as long as they appear before us well dressed and pretty, what more do we want? They come in at dessert, we give them a half-dozen sweetmeats, and they hear for an hour the conversation and small-talk of ladies and gentlemen: then we send them back to their nurses feeling slightly unwell, and with their little heads filled with misunderstood conversation, and a heavy dose of pride. Baby was found so pretty, so good, so clever.

If woman is to be the helpmate of man, his good angel, and his comfort, she ought to be taught that dressing does not solely constitute happiness, that she has to attain other qualities besides knowing how to dress her hair, and be brilliant in a drawing-room.

If it may be the first duty of a woman to appear handsome, I say here that her second duty is to be clever: clever at everything, not that I mean a book-worm, but conversant with everything, so that her

husband may discuss with her every subject, as he would with his best friend.

Book learning is not the only requisite of a woman: she must be also well versed in household matters; be a good housekeeper and a good cook. Yes, I say a good cook.

I travelled once from St. Leonards to Newhaven in company with Lord C—. Our conversation turned on happiness and its causes: during our talk he said, "although my wife was brought up in Kensington Palace, I would back her against any cook!" Lord C— is a very happy man, a very clever man, and the gentlemen of his acquaintance envy him. Why? Because his wife herself attends to the *menu* of his, and her children's, dinners, and all enjoy good and sound health.

I wish you all for this new year to follow Lady C—'s example, and I then predict to you all a Happy New Year.

Among the many novelties that have appeared this month, I must call your attention to the revival of the reticule (an outside pocket, or bag, an old companion of our ancestors), this pocket is made to match the dress in color, and very elegantly trimmed with embroidery, lace, ribbon, and even flowers. It is carried at the side or on the arm, and contains the handkerchief, the scent bottle, the pin cushion, hand-glass, &c. If this reticule is dispensed with, a muff-bag is *de rigueur*. This muff-bag is made to match the jacket or mantle: it combines the muff and bag, it is trimmed with lace, with cord and tassels, and gathers. It is made with most advantage in plush, *velours*, satin or brocade, and fur. (Three different styles will be given on the Fourth Plate of our next Number.)

The most fashionable materials for bonnets is plush, and for dresses plush (or as now called *peluche*), combined with *cachemire*, and brocade, or Damas; this last is very becoming, and will be extensively used this season for dinner or evening wear. Tulle *fishés*, trimmed with lace, are in great favor, and look exceedingly well: they are ornamented here and there with beetles and flowers. The most fashionable bonnets are those that are most comfortable: during this bitter winter, every lady wears a long black lace shawl veil on her bonnet, and by this means keeps her ears and neck warm. Fashion is obliged to bow before the cold weather, and comfort is now the chief thought.

COMTESSE DE B—.

### THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

#### CORSAGE A BASQUE HABIT. (8).

Our first full-sized pattern is the Corsage of the Moray Costume, which is illustrated on the Third Figure of our First Plate. It consists of seven pieces, viz.:—Front, Sidepiece of Front, Sidepiece, Back, Sidepiece of Back, Sleeve, and Collar.

The seam which joins the front to the sidepiece of front, is marked by two small cuts near the armhole. The seam which joins the back to the sidepiece of back, is marked a notch about 7½ inches from the bottom of *basque*: the seam is to be left open below this notch, and is to be filled in by a piece of fancy shaped kilting, as shown by the back view on our Fifth Plate. (No. 8.)

#### BABY'S PINAFORE.

Our second pattern (all the pieces of which are marked in one round hole) is a Pinafore for a little Child of 2 to 4 years old. The neck opens square in front and round at back: if the skirt is required longer, a flounce may be added at bottom.

This pattern consists of four pieces: Back, Sidepiece, Front, and Sleeve.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

••• The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

N.B. Our Pattern List having nearly reached 500, we this month commence a fresh series from No. 1, as numbers above 500 are not easy to remember.

Nos. 1 to 5 are a new series of Dress Skirts cut in the latest style.

### PLATE THE FIRST.

Fig. 1.—(6).—The Hamilton Promenade Toilette of bronze cachemire, trimmed with groseille colored satin. The polonaise is double-breasted, and fastened with large buttons; it is looped up in the middle of front by numerous bows; the back is elegantly draped three times, and then forms two points, which fall over a plissé and bouillonne underskirt. An elegant hood completes this pretty toilette. It will require 12 yds. cachemire; 3 yds. satin; 24 buttons.

Fig. 2.—(7).—The Duchesse, an elegant Winter Mantle, made of satin, trimmed with Russian sable. The back is gathered from the neck to below the waist, the pleats flow from the gathers, and the sleeves start from under them. It can be lined with fur or quilted satin of a lively color. Quantities required: 10 yds. satin; 5 yds. sable, or any other trimming; 18 buttons; 2 yds. wide satin ribbon.

Fig. 3.—(8).—The Moray Promenade Toilette of spotted velvet and cachemire. The basque of body is cut square in front, and also at back, with the addition of two creves filled in with plissés; the sash tablier is edged with elegant fringe, and fastens at left side under a tab trimmed with cord and tassels, and at right side it ends under the pouff, which is made of cachemire, like the plissé underskirt. This stylish toilette is very effective and easily made. It will take 6 yds. velvet; 8 yds. cachemire.

### PLATE THE SECOND.

Fig. 1.—(9).—The Elia Indoor Toilette of cachemire, spotted foulard, and cardinal red satin. The cuirasse body is trimmed by a ruching of cardinal satin, edged by lace; the back is ornamented with a hood for outdoor wear: the sash tablier is of spotted foulard, it makes two well draped pouffs at back, and falls gracefully on the plissé underskirt, which is edged by a double plissé, the lower one of cardinal red satin. Will take 8 yds. cachemire; 5 yds. foulard; 3 yds. satin.

Fig. 2.—(10).—The Mignonette Dinner Dress of light blue satin, trimmed with old gold lace; it might be trimmed with black or white lace. The body is opened en V in front, and trimmed with a bouillonné echarpe. The body is rounded in front, and looped up three times behind, with large buttons: the front is crossed by two echarpes, the back is well draped, and then forms an elegant train, which might be highly trimmed or left plain. Quantities required: 18 yds. satin; 15 yds. lace; 4 yds. red balayuse.

Fig. 3.—(11).—The Waterpark Dress, made of prune-colored cachemire and satin. This is a very elegant dress, though quiet in color. The body is very sweetly trimmed with folds of satin, and loops of satin ribbon lined with sky blue satin; the front

of skirt is well draped at the back, is gathered in the middle, and is allowed to drape gracefully on the plissé underskirt, which is trimmed like the body by two rows of loops of satin ribbon. The hood is lined with sky blue satin ribbon. It will take 11 yds. cachemire; 24 yds. ribbon; 4 yds. satin; 12 buttons;  $\frac{1}{2}$  yd. sky blue satin for hood. Reversible colored satin ribbon can be had to match the dress.

### PLATE THE THIRD.

Fig. 1.—(12).—The Flanders Dinner Dress, of amber satin, trimmed with English point lace. The panier cuirasse is cut square in front, and is round behind, trimmed on the shoulders with a broad band of English point lace. The overskirt in front is elegantly draped by a coquillé of lace, and falls over a plissé underskirt; at back, the overskirt forms a train, trimmed by a coquillé plissé of white satin. It will require 18 yds. satin; 12 yds. lace; two wreaths of flowers.

Fig. 2.—(13).—The Moncrieffe Dinner Dress, of black velvet, with satin and passementerie. The dress, of Princess form, is trimmed in front by appliques of passementerie, and a scarf of black satin edged with chenille fringe, which is fastened at right side by a handsome satin bow, at left by a wreath of flowers. At back the polonaise is elegantly draped on the long train. The body is laced up in front. It will take 20 yds. velvet; 2½ yds. satin; 8 appliques; 2 yds. fringe.

Fig. 3.—(14).—The Tremouille Dinner or Evening Dress, of mauve peluche and brocade, trimmed with white lace. This style is quite new and very graceful: the overskirt is elegantly draped down, upwards, and at back, over a skirt of bouillonné gathers and lace; it is draped by satin ribbons and flowers at left side: at right the overskirt is carried on the cuirasse, and fastened in one of the seams at back. The dress is laced behind. Will take: 6 yds. brocade; 6 yds. peluche; 20 yds. lace; 3 yds. satin ribbon; 10 yds. cord.

### PLATE THE FOURTH.

On the upper portion of this Plate are represented the following new and elegant styles of Bonnets and Hats:—

No. I.—The Joinville TOQUE of black plush, trimmed with golden pheasant feathers, and point d'Angleterre lace.

No. II.—The Chartres HAT of grey plush, trimmed with red satin, and shaded feathers.

No. III.—The Van Der Bosch HAT of brown felt, trimmed with white lace embroidered with ruby beads, and rufy feathers.

Fig. 1.—(15).—The Breteuil Ulster, made of grey cheviot: the hood is lined with blue surah. It will take 5½ yds. cloth;  $\frac{1}{2}$  yd. surah; 36 buttons.

Fig. 2.—(16).—The Samary Promenade Costume of black cachemire de l'Inde, trimmed with satin brocade and fringe. The cuirasse body is cut in coat style behind; elegant draperies of brocade cross the hips. The overskirt is opened in front by two revers over a plissé petticoat. The train is demi-longue, edged with a plissé and a bouillonne. Will require 5 yds. cachemire de l'Inde; 4 yds. brocade; 4 yds. fringe; 30 buttons.

Fig. 3.—(17).—The Clinchant Trotteuse Costume of cloth, trimmed with cord and tassels. This elegant, though very simple toilette, is very becoming when made of dark green cloth. Cape and hood lined with vieille or surah. Will take 4 yds. cloth 51 inches wide; 24 buttons; 3 yds. cord; 2 tassels; 2 yds. surah.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

## PLATE THE SIXTH.

The Costumes on this Plate are designed for us by the celebrated Maison "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris.

The price of each Costume is appended to the description. This house delivers goods, above One Pound in value, carriage free in London.

Fig. 1.—(18).—The Stella, a single-breasted Paletot for a girl of 7 or 8 years old. It is trimmed with a deep sailor's collar and wide pocket. Will require 3 yds. cheviot; 18 buttons.

Sold by the Trois Quartiers, Price 16s. 6d.

Fig. 2.—(19).—The Adelina Redingote, for a child of 5 to 6. It is double-breasted, trimmed with a cape and hood, *plissé* all round, and trimmed at back with cord and tassels. It will take 4 yds. cheviot; 36 buttons; 2 yds. cord; 2 tassels.

Sold by the Trois Quartiers, Price £1 19s. 6d.

Fig. 3.—(20).—Baby's Toilette, for a child of 4 years old. It is of white pique trimmed with embroidery, and will take 3 yds. pique; 8 yds. embroidery.

Sold by the Trois Quartiers, Price £1.

Fig. 4.—(21).—The Clementina, a costume for a girl of 8 to 9. It consists of a plush jacket and Scotch plaid petticoat. The jacket is single-breasted in front. It will require 5 yds. plush; 4 yds. plaid; 18 buttons.

Sold by the Trois Quartiers, Price £3 18s. 6d.

Fig. 5.—(22).—The Fernande, a Vest, for a girl of 10 to 11, of fancy cloth and fur. It is single-breasted at front, and has a wide fur collar. It will take 5 yds. fancy cloth; 12 buttons.

Sold by the Trois Quartiers, Price £1 18s. 6d.

Fig. 6.—(23).—The Lucy Cloak, for a girl of 6 to 7: it is of Coachman's drab cloth, trimmed with plush. Will require 2 yds. cloth; 2 yds. plush.

Sold by the Trois Quartiers, Price £1 8s.

## PLATE THE SEVENTH.

Fig. 1.—(24).—The Fatinitza Costume, of dark-colored Madras. The underskirt is made of wide pleats and band of velvet: two pointed draperies are folded in front. The body is quite a novelty, trimmed with *gilet*, cuffs, and collar of velvet. Will take 12 squares of Madras; 3 yds. velvet; 24 buttons.

Fig. 2.—(25).—The Lisette Costume, composed of a *plissé* skirt, two draperies ornamented with *velours frappé*, and a jacket trimmed with band, *revers*, and cuffs of *velours frappé*. Quantities required: 12 yds. fancy material; 3 yds. velvet; 18 buttons.

Fig. 3.—(26).—The Dora, an elegant *sortie de Bal* in white *cachemire*, trimmed with Siberian fur. There is a handsome hood, trimmed with cord and tassels: it may be made in blue, pink, or cream-colored *cachemire*. It will take 4 yds. *cachemire*; 6 yds. fur; 2 yds. ribbon; 3 yds. cord; 2 tassels.

Fig. 4.—(27).—The Merveilleuse Cloak, made of black cloth, trimmed with beaver fur, *passementerie*, and marabout fringe. Quantities required: 3½ yds. cloth; 5½ yds. fur; 6 yds. *passementerie*; 4 yds. fringe; 18 buttons; 4 yds. cord; 4 tassels.

## PLATE THE EIGHTH.

These elegant Costumes are designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joazelet, Paris. Purchases above £1 in value, are delivered in London carriage free.

Fig. 1.—(28).—The Hertford Indoor Costume, of *cachemire de l'Inde*, trimmed with brocade. The jacket is opened in front, and pleated behind. The

apron is cut shawl fashion in front, well looped at side, and squarely draped behind over a petticoat made of four *plissés*. Will take 6 yds. *cachemire*; 2½ yds. brocade; 24 buttons. The price at the Magasins St. Joseph is £3 16s.

Fig. 2.—(29).—Little Girl's Promenade Costume of serge and Madras. The Jersey elastic body is buttoned behind, with collar and cuffs of velvet, trimmed with gold braid. The overskirt is gathered in front, pointed at sides, and well draped behind over a *plissé* skirt. Quantities required: 5 yds. serge; 3 squares of Madras; 18 buttons. Sold by the Magasins St. Joseph at £2 1s.

Fig. 3.—(30).—The Biddulph Visiting Costume, of Madras and poplin. The *Princesse* polonaise is draped in front by bows, and forms two pointed draperies at sides; the back is elegantly looped up on a petticoat formed of narrow rows of very fine *plissé*. Will take 5 yds. poplin; 8 squares of Madras; 18 buttons; 6 yds. ribbon. Price £3 12s. at the Grands Magasins St. Joseph.

Fig. 4.—(31).—The Braybrooke Manteau Visite, made of *Shuddas* and *plissés* of satin, trimmed with *passementerie* and fringe. Quantities required: 4½ *Shuddas*; 3 yds. satin; 6 yds. fringe; 4 ornaments of *passementerie*; 1 long ditto for the back. Sold by the Magasins St. Joseph for £5 8s. 6d.

## M D C C C L X X X.

HAT wilt thou tell thy dead compeers,  
The old, discrowned, forgotten years,  
Thou year whose sands are flying?  
What wilt thou tell them of the earth,  
Whose joy-bells heralded thy birth,  
Old year that liest dying?

Dost thou go down to them in peace,  
With news that war and rapine cease,  
To devastate the nations;  
That God's good gifts—corn, wine, and oil,  
Are gathered in with cheerful toil,  
And peaceful acclamations?

Wilt thou speak softly of the reign  
Of tender pity for man's pain,  
In man, his brother's, bosom?  
Wilt thou tell sweetly of love's flowers,  
That, fertilized by pity's showers,  
Have come to perfect blossom?

Can'st thou say proudly to thy peers,  
The old, discrowned, forgotten years,  
"I left God's earth the better;  
The sons of men have cast aside,  
The chains of tyranny and pride,  
And broken sin's grim fetter?"

Ah! poor Old Year! Ah! dead Old Year!  
We, standing close beside thy bier,  
Do weep upon thy story;  
Thou passest to thy brethren dead,  
With shame's cold ashes on thine head,  
And not a crown of glory.

Thou hast no happy tale to tell,  
We hear the chimes proclaim thy knell,  
A solemn dread comes o'er us;  
The knell dies out, the joy-notes swell  
In every clanging, clashing bell,  
A New Year stands before us!

HARRIETT STOCKALL.

## A HARVEST OF TARES.

BY G. EWART FLEMING.

### BOOK THE FIRST.—SOWING.

#### CHAPTER I.

"FOR YOU AND THE CHILD."

PLEASANT picture!

Yet it was only a cottage parlour, prettily furnished, where, surrounded by her dainty little treasures, a fair woman sat in the firelight.

The warm glow of the flames flickered on the cosy furniture, touching pretty bits of china, and showing up the color in scraps of embroidery on chair-backs and cushions: glistening on a tiny flower-stand filled with snowdrops and primulas, and dancing on the ivory keys of an open piano.

It glittered brightest on the bent head of the lovely woman who sat in a low chair on the hearth, her dainty work—a child's frock of lace and muslin—fallen from her hands, and her eyes fixed in a reverie upon the leaping flames.

She was very beautiful, but with a beauty not fully developed. Time would fill out the girlish outlines, and round them to statuesque loveliness,—time would bring a fuller grace to face and figure as she looked deeper into the heart of life's experience; but it might also steal the childlike softness of the dark eyes, and rob the smiling mouth of its innocent gaiety.

She was a girl in years, a child in knowledge of the world, but a stranger looking for the first time on the face of Salome Somerset, might remark that the flush and glow of youth, the soft innocence of happy girlhood, seemed scarcely at home on her face, and were hardly in keeping with the strongly-marked features, which though beautiful, were somewhat hard in expression.

That stranger, if he were a judge of faces, might have speculated upon the future of the musing woman, as she sat in the firelight, and I think he would hardly have imagined a path of thornless roses for the feet of Salome Somerset.

A rough wind was blowing outside the cottage (which though only twenty miles from London, was remote from a station, and situate on the edge of a breezy common), and now and

then Salome started from her reverie to listen to fancied sounds, sometimes she thought her baby cried, sometimes she fancied the step of her expected husband on the gravel path outside. Salome had not long inhabited her present dwelling-place, and the sounds made by the wind blowing across the common, and round the lonely house, were new and strange to her.

More than once she ascended to the room above the parlour, where in a pretty cot slept her child, guarded by its youthful nurse: and more than once she lifted the curtains that shrouded her parlour-window, and looked out wistfully into the February night.

At last her anxious watch was rewarded. There was a click of the garden-gate, a firm step on the walk, and before the new-comer had time to open the primitive unlocked hall-door, his wife stood on the threshold with a welcoming face.

After a few minutes' bustle in the bright little hall, John Somerset linked his arm in his wife's, and went with her into the pleasant firelit parlour, where Salome speedily lighted the lamp, and made ready to preside over a composite meal, half-tea, half-supper, which was in preparation in the tiny kitchen on the other side of the hall.

When the meal was over, Mrs. Somerset disappeared to the nursery, and her husband sat down in the low chair to muse in his turn.

If the afore-mentioned stranger could have seen him, there would have been no need of speculation, for as his wife left the room, a sombre shadow fell on the face of John Somerset, and it was easy to see that his feet were set in no path of roses.

Once or twice the child's feeble cry sounded in the room overhead, and he heard Salome's deep-toned voice crooning an old-world song for lullaby, and as he listened, the shadow on his face grew blacker, and his lips parted more than once in sighs that were deep enough for groans.

He was comely to look upon: he had the indefaceable stamp of good birth and breeding upon him, but sitting there in the firelight, it was easy to see that he was one of those with whom life had gone wrong.

Life *had* gone wrong with John Somerset, but only in such fashion as it goes wrong with thousands of his fellow-men, who bear the burden of poverty without taking desperate measures to rid themselves of it; but in John Somerset's face to-night, there was more than the tired look of bearing an unalterable burden. He wore the expression of a man who had

resorted to a desperate measure—of one who was nerving himself to carry out that measure to its bitter end.

The sleepy cry of the child ceased, the mother's low song sank into silence, and John Somerset cleared his face of its brooding shadows, as his wife entered the room.

A tiny clock on the mantel-piece struck ten as she came to his side, and kneeling on the rug, crept within the shelter of his outstretched arm.

"And how do you like the new house, Salome?"

"Oh! it is perfect," she replied, with a bright look into his face. "I feel like a little queen, John."

"And the new life, Salome?"

But Salome did not answer at once to this question. She laid her head upon her husband's shoulder, and looked into the fire again. John Somerset's gaze fell on her nestling head, and he stroked the smooth black hair, so neatly braided round it, but there was a look on his face which it was not good for Salome to see. She replied at length to his repeated question, lifting her wistful eyes to his face.

"Ah! John, I can never quite get used to a life which takes you so much from me."

"But is it not better for us, dear," he answered; "is it not better than that we should live as we did last year, in poverty and want?"

"I hardly know," replied Salome, "you were always at home, John. Now I see so little of you."

"But the child, dearest——"

"Ah! yes," she said quickly, all the mother speaking in her voice. "Ah! yes, there is the child. I could not bear poverty for her. I am glad of the new life, dear, though it separates us so often and so long. I am glad of the peace, the comfort, the assurance from want, for the child."

"For you and the child," replied John Somerset, after a little musing pause. "I think, Salome, I could not go through with this, if it were not for you and the child."

"Is your work at the bank so hard?" asked Mrs. Somerset simply.

"For you and the child," he repeated, as if still musing, "nothing is too hard for me to do for you and the child."

Then by a sudden effort, and with a perceptible movement of his broad shoulders, as if he cast aside some weight which had oppressed him, John Somerset smiled into the fair face looking questioningly at him.

"Come, Salome, let us have some music. We must have only bright memories of this last evening together."

"Last evening for a month," corrected Salome. "Ah! John, this time to-morrow you will be in Paris. Shall you really be away a month," she added with a tone of pleading in her voice. "Cannot your business for the Cosmopolitan Bank be done in less time than a month?"

"I might come over meanwhile, Salome, if I could afford the expenses of travelling, but I ought not to do so. And yet—and yet. I will come once, dearest," he cried in some agitation, "I will come once before the month is out; I will—at any cost."

"Oh! no, dear," replied Salome, more prudent than her husband, "no, John, we must have no extravagance, especially now, when even ordinary comforts are luxuries to us by reason of their strangeness. I will wait here patiently for your return, happy with our child, counting the days and hours till you come back, waiting for the fourth of March."

She sprang to her feet as she finished speaking, and as if to hide her agitation from her husband, she proceeded to the piano, and turned over the few pieces of music which lay upon it.

"Ah! John, here is our old favorite, '*Oh! that we Two were Maying*.' Do you remember where I first heard you sing that?"

"At one of the Society's meetings at Lingford, I suppose."

"Yes, it was the first time I ever saw you. Now, do you remember the time, and who sang it with you?"

"I remember seeing you," replied John Somerset; "yes, Salome, I shall never forget that evening, the few ladies on the bare benches of the old town-hall, basses and tenor ready to begin some forgotten chorus; your poor old father in his place, his blind eyes uplifted, his *bâton* raised ready to give the signal for the start."

"My poor father," said Salome Somerset with a sigh.

"I remember," continued her husband, "how his face changed and brightened as your gentle footstep came up the long bare hall to the spot where our countrified singing class was gathered by the piano, and how when you reached his side, he put forth his hand and touched you and said in an apologetic tone:

"Ladies and gentlemen, my daughter, Salome; she has a good soprano voice, and



would be glad to join the society."

"Yes, I remember that," said Mrs. Somerset, "and how abashed I felt in the presence of so many strange, well-to-do people. We had been such poor wanderers, my father and I, and we had met with so many rebuffs that we were timid. I daresay I showed that in my manner, John."

"I know that you looked lovely," replied John Somerset, "and I know how enraptured we all were with your voice."

"Were you pleased that evening with my voice?" enquired his wife, "I thought you had ears only for Miss Dysart."

"Salome, do not revive that old jest, you know it annoys me," said John Somerset, a wave of pain thrilling through his voice, and making it sound harsh.

"I did not mean to hurt you, dear," replied his wife, and there was a little pause.

"I think," said Salome at length, "it was seeing the duet, I remember how often you used to sing it with Miss Dysart at the Monday meetings, and I do not forget," she added with a touch of womanly *pique*, "that although it had been suggested that I should sing it with you at the summer concert, she managed to set me aside, and take the part with you herself."

"These are silly things to remember, dear," said John sadly. "Salome, will you grant me a favor, remember, I ask it on the eve of leaving you,—on the night before our first parting."

"What is it, John?"

"Will you promise never again to mention Miss Dysart's name to me?"

"But why, John? I was only joking. I did not like Miss Dysart, it is true, but she is nothing to us. Why should I be forbidden to mention her name?"

"Because I wish it, is not that enough, Salome?"

"Yes," replied his wife, "quite enough, but you should not mind a joke so much, dear. It always amuses me to think of Miss Dysart, because she made her admiration of you so patent to every one; and from the first she seemed to single me out as an example to show how a penniless young woman—a blind organist's daughter—must keep a proper distance from Miss Dysart of the Glen, sole heiress to ten thousand a year—made by soap-boiling," added Mrs. Somerset with an upward curl of her short lip.

"Nay, Salome," said her husband, "these are not generous thoughts."

"Never mind, John, I can afford to be generous now. I can afford to forgive Miss

Dysart for all her jealous slights of me. You chose me, poor, obscure, and friendless, not her with wealth and powerful connections. Oh! John," continued Mrs. Somerset, a rapt look coming over her face, "can I ever forget that day when you found me out in London, almost penniless, almost starving, and my father lying dead before me in the miserable little attic. Can I ever forget how you took me to your heart to share your lot."

"A very poor one, a very bitter one," said John Somerset.

"Nay, dearest," she cried eagerly, "not poor; not bitter for me, your love was my wealth. I do not dread poverty, I only value this present comfort, and our brighter prospects for your's and baby's sake. Ah! I can afford to think kindly of Miss Dysart now, for am I not your wife, chosen by you before all—for the sake of the love we bear each other."

She pressed closely to him, her sweet face washed with a rain of happy tears. John Somerset kissed the trembling lips.

"Yes, darling," he murmured, "chosen for the love we bear each other, we must never forget that."

Then Salome sat down, and they sang together the duet, the sight of which had recalled to the young wife the first days of their acquaintance.

John Somerset had been the supposed heir to the great wealth of Clelland's Bank, in Lingford, where Salome Saxon and her blind father had alighted for a space, like birds of passage, in their weary wanderings for bread.

Lady Lucy Somerset, wife of the sole remaining partner in Clelland's Bank, and John's mother, had interested herself in the dark-eyed girl, and had obtained a few pupils for her; besides procuring for her blind father the post of instructor to the Lingford Choral Society, which was just then languishing for want of a conductor.

But before Salome and her father had time to make other friends, terrible things happened to the Somersets.

Clelland's Bank failed, and old Mr. Somerset, the head of the once flourishing concern, was found dead in the bank-parlour on the very day Clelland and Co. suspended payment. The utter failure of his business, alas! long secretly foreseen by himself, had broken his heart.

Lady Lucy, the portionless daughter of a poor Scotch earl, did not long survive the loss of her husband and fortune, and John Somerset, once the heir to so large a share of this world's goods, was left without provision, and

with very clouded prospects. He might have repaired his fortunes by marriage, for the honest blue eyes of Anne Dysart, the heiress, looked more than kindly on the stricken man. She was her own mistress, and being of the mature age of forty, had no need of a *chaperone*; but for all that, a matron of discreet views resided at The Glen for propriety's sake, and this lady made no secret of Anne Dysart's preference for him in her conversations with John Somerset.

But the young man's fancy was ensnared by a younger and fairer face, and when his affairs were all settled, he turned his back upon Lingford, upon the beautiful home of his boyhood, upon his old friends, and upon the hill-side churchyard, where his father and mother slept the sleep that knows no waking.

He went to London, whither Salome and her poor father had gone, when there was no longer a chance of earning their bread in Lingford.

There, in the very darkest hour of her anguish, he found the girl whose image had dwelt in his heart through all his trouble. She turned to him with simple confidence, putting her future in his hand, and from the moment that she gave him her first maidenly kiss, he assumed the right to govern and order her life.

They married, with as little thought of the future as birds in pairing-time, but their immediate present had many a hard pinch for them. John Somerset found it very difficult to get employment, he felt the bitter truth of the poet's words come home to him:—

"Every gate is thronged with suitors, all the markets overflow,

I have but an angry fancy, what is that which I should do?"

"I cannot dig, and to beg I am ashamed," he said to himself, not once, but many times, in the terrible months that followed his marriage, when the spectre of want, gaunt and frightful, sat down with him at his often empty board, and haunted his footsteps in the busy ways of commerce, whither he wandered in search of work to do.

At last, when their baby-girl, born in deepest poverty, was eight months old, when the unsatisfied wants of the child became a sword in the breast of poor, sad Salome, John Somerset came to their wretched lodging with good news.

He had obtained an appointment in the Cosmopolitan Bank. Salome wept on her husband's shoulder, as travellers dying of thirst may

have wept at the sight of sparkling water, and John Somerset kissed away her tears.

He was, himself, abnormally excited, and sketched a thousand plans for their happiness. There was one great drawback, his duties would cause long and frequent absences from home, but in her first relief Salome thought little of this. That he should cease to feel the degrading sting of poverty, that her little child should be reared in comfort, and even affluence, these things were more to the unselfish heart of Salome at that time than her own pleasure.

John Somerset had entered at once upon his duties, but found time during the following week to take a prettily-furnished cottage at Liscott, a little village twenty miles north of London. Thither went Salome with the child, accompanied by a young girl as nurse, and were soon domesticated in their new dwelling, where an elderly woman, who took charge of the furnished cottage when unlet, was glad to be retained in Salome's modest *menage* as general servant.

John's wife fell into these new arrangements with the unquestioning docility of a child. Her husband told her that he had received an advance of salary which enabled him to take the cottage, and thus remove the weakly baby to purer air; this was enough for the fond mother, and except for the trouble which her husband's frequent absences gave her, Salome was happy.

Now, however, a longer absence was impending. The Cosmopolitan had need of John's services in Paris on business, which would detain him for a month, more or less.

"I must go," John Somerset had said, "your welfare and the child's depend on my keeping this appointment." And Salome ceased to murmur.

They sang the old duet together once again, in the happy glow of their firelit parlour: they sang it in such union and love as they were never to know again; they sang it with memories of the past, and hopes and fears for the future, swelling in each heart,—and there came a time to both singers, when they remembered the strain, and wished with unutterable bitterness that weary wish which seems the crowning note of deep human despair,—

"Oh! that we two were sleeping,  
Under the churchyard sod!  
Our limbs at rest on the green earth's breast,  
Our souls at home with God.

\* \* \* \*

At daybreak next morning, John Somerset took leave of his wife and started for London, to take his final instructions at the Cosmopolitan before proceeding to Paris.

Salome bore up bravely, but there was something akin to despair in her husband's face, as he kissed her with agonising fondness.

"I could not go, Salome, I could not go, my wife, but for you and the child."

"I know that," she replied bravely, "my thoughts and prayers will follow you, John. Think of me in all you say, and in all you do."

He could not answer, he put her from him with a desperate gesture, and walked swiftly away through the February mist.

My reader, John Somerset had said more than once in the bitter days of his poverty:

"I cannot dig, and to beg I am ashamed."

But I say to you that the most degraded mendicant in London streets, the shameless wretch who wrings a gratuity from the credulous passer-by, and hastens to squander it upon liquid death, had less cause for shame than John Somerset, as he went towards London, on February the sixth, 18—.

(To be continued.)

## The Court and High Life.

**H**ER Most Gracious Majesty the Queen, accompanied by the Prince and Princess of Wales, Princess Beatrice, and other members of the Royal Family, attended the memorial service in the Frogmore mausoleum on December 14, the nineteenth anniversary of the death of the beloved and lamented Prince Consort. A few days afterwards the Court removed to Osborne for the Christmas Holidays.

The thirty-sixth birthday of Her Royal Highness the Princess of Wales was celebrated with much rejoicing at Sandringham on December 1st.

The Duke of Edinburgh, after visiting Viscount Holmesdale for a few days' shooting, has had very fine sport at Eastwell Park, where a distinguished party, including Prince Christian, have enjoyed the well-known hospitality of the Duke and Duchess.

It is understood that the Queen will not go to Berlin in February, as was at one time reported, but that Their Royal Highnesses the Prince of Wales and the Duke of Connaught will be present to witness the nuptials of their nephew, Prince William of Prussia, and the Princess Victoria of Angustenburg.

Great preparations are being made at Vienna for the *fêtes* and other rejoicings to be organised in honor of the marriage of the Crown Prince Rudolph of Austria to Princess Stephanie, of Belgium. The portrait of Her Royal Highness (with those of Princess Victoria of Angustenburg, and Mr. Gladstone) forms an important feature in the *Almanac de Gotha* for 1881.

The Empress of Austria will leave Vienna immedi-

ately after the marriage for Ireland, for her usual hunting season. Her Majesty will occupy Ormonde Castle during her stay.

The marriage of the Hon. St. John Broderick, M.P., to the Hon. Hilda Charteris, daughter of Lord Elcho, M.P., was solemnised on December 4th at St. James, Piccadilly. The bride wore duchesse satin, with Brussels lace, lace veil and orange blossoms, with jewels of pearls and diamonds. The six bridesmaids were elegantly attired in crimson cashmere, satin and plush, and the bride's travelling dress was a rich arrangement of crimson plush and satin, with bonnet and jacket to match.

On December 8th at St. George's, Hanover Square, was celebrated the marriage of Sir Reginald Cathcart and Mrs. Gordon, of Cluny. A very aristocratic company witnessed the ceremony, and the bride was elegantly attired in peach-blossom satin and white lace, with sapphire trimming. The happy pair, after lunching at Claridge's Hotel with their friends, left town for Titness Park, Sunningdale. The wedding presents (including magnificent offerings from Lady Cathcart's tenantry) were numerous and costly.

The marriage of Miss Fienness with Mr. Allfrey, 15th Hussars, will take place in London on January 12th.

A marriage will shortly take place between Lady Hilda Rose Montgomerie, daughter of the late Earl of Eglinton, and granddaughter of the Earl of Essex, and Mr. Tonman Mosley, second son of Sir Tonman Mosley, Bart.

## The Opera and Theatres.

\*.\* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### DEURY LANE.

Notwithstanding the enormous and well-deserved success of *The World*, it is now withdrawn to make room for the grand annual Christmas pantomime, which is a time-honored feature at this house. The first performance of *Mother Goose* will take place on December 27th, and it will run for eight weeks.

### THE HAYMARKET.

The production of *The Vicarage*, *A Fireside Story*, by Mr. Clement Scott, has afforded clever Mrs. Bancroft's admirers the opportunity of seeing her in a part which allows free scope to the varied graces of her acting. The dignified, wistful tenderness of her manner as the Vicar's wife, when on the eve of parting with her husband, is touching in the extreme, meriting and winning the warmest approval. Mr. Arthur Cecil acts the Rev. Noel Haygarth with his accustomed skill and success. This charming little domestic piece is followed by Mr. Robertson's *School*, in which Mr. and Mrs. Bancroft sustain their original characters of Jack Poyntz and Naomi Tighe with their old spirit.

### THE PRINCESS'S.

The enormous success which has attended the production of *Richelieu* has caused the popular manager of this house to prolong the representation beyond the limit originally fixed. We are not surprised at this: it is no cause for wonder that crowds should flock nightly to see Mr. Edwin Booth, for to witness his masterly representation of the great Cardinal is a rare intellectual treat. The fire, the force, the grace of his wonderful acting are beyond description, and in thinking over the whole performance it is hard to say in what scene he appeared to best advantage. The tenderness in his dialogue with Julie de Mortemar, the dry humour of his interlocations with Joseph, the half-sneering expressions of admiration to Marion de l'Orme, and his priestly defiance of

(Continued on page 12.)

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- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 230.—New Tight-fitting Sleeve. 3d.
- 331.—Tight-fitting sleeve, with puff at elbow. 3d.
- 332.—Full Sleeve, with three puffs and cuff. 3d.
- 333.—Shoulder Cape for Winter wear. 3d.
- 346.—The Osborne Robe Princesse, with bouffant and slight train.
- 364.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 366.—The Orleans Costume for cloth; Double-breasted Corage-Redingote; draped tunique and bouffant.
- 367.—The Leitrim Afternoon Tea Gown, complete.
- 372.—The Jersey Costume, to lace up the back.
- 372A.—Under skirt for the above.
- 380.—The Gainsborough Costume. Corsage chassee, and tunique.
- 382.—The Madrid Costume. Corsage, draped tunique, and bouffant.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 319.—The Clothilde Polonaise Princesse.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272A.—Underskirt for the above.
- 341.—The Simplice Polonaise Princesse.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, paniers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Plastron.
- 348.—Grandmamma's Reception Toilette. Corsage, paniers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- 360.—Garden Party Toilette.
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- 362.—The Dulcie Polonaise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- 365.—The de Bylandt Costume. Basquine and upper skirt.
- 366.—The Biancourt Polonaise.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.

JULY (continued).

- 369.—The Cassandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baronne Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.

AUGUST, 1880.

- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 376.—The Brighton Toilette. Corsage, Tunique, bouffant, and skirt.
- 380.—The Churchill Carriage Costume. Princesse tunique.
- 381.—The Amethyst Costume. Tunique princesse and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 383.—Primrose Ball Toilette. Pointed Corsage, draperies, tablier, and train.
- 384.—Carlington Dinner Toilette. Turique and revers.
- 385.—The Darea Promenade Costume. Corsage, double tablier, and bouffant.
- 386.—Harewood Black Silk Costume. Corsage, upper skirt, and bouffant.
- 387.—The Baden Travelling Costume. Corsage, tunique, and bouffant.
- 388.—Agnes Morning Dress. Corsage a gilet & skirt.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 391.—The Knollys Promenade Costume. Corsage, double tablier, and bouffant.

SEPTEMBER, 1880.

- 393.—The Gleichen Promenade Costume. Corsage and looped tunique.
- 395.—The Coburg Promenade Costume. Cuirasse body, upper skirt, and bouffant.
- 396.—The Theodore Dinner Dress. Corsage and skirt complete.
- 397.—The Solvyns Carriage Toilette. Corsage, tablier, and train complete.
- 398.—The Griselde Costume. Long corsage and revers, draped tablier and bouffant.
- 405.—The Lovelace Costume. Corsage, double draperies, and bouffant.
- 406.—The Hylton Black Silk Costume. Corsage, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Corsage, Upper skirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsage, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 417.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.
- 453.—The Paulina Costume. Pointed corsage with square opening, paniers and bouffant.
- 439.—The Pompadour Costume. Corsage, triple tablier, and bouffant.

OCTOBER, 1880.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princesse Polonaise.
- 414.—The Harrington Costume. Corsage, Right and left sides of upper skirt and bouffant.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 416.—The Harbord Carriage Costume. Pointed Corsage, and right & left sides of upper skirt.
- 417.—The Constance Costume. Polonaise draped en Tunique.
- 418.—The Adeliza Dinner Toilette, complete.
- 419.—The Sandys Ball Toilette. Pointed corsage, tablier, paniers, and bouffant.
- 420.—The Sybella Dinner Dress. Corsage, redingote, and drapery for the back.
- 433.—The Florise Costume. Single-breasted Corage Redingote, and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- 436.—The Russell Costume. Pointed corsage, gathered tablier and bouffant.
- 440.—Promenade Costume. Corsage, drapery, and bouffant.
- 441.—Promenade Costume. Polonaise and deep scarf.
- 442.—Early Autumn Costume. Polonaise a gilet, and upper skirt with revers and bouffant.

NOVEMBER, 1880.

- 444.—The Combarbere Costume. Upper skirt and bouffant.
- 446.—The Paget Costume. Corsage, upper skirt, and draperies.

NOVEMBER (continued).

- 447.—The De Bagan Carriage Costume. Pointed corsage and skirt.
- 448.—The Clinton Costume. Basquine, draperies, and bouffant.
- 449.—Stylish "Matinee."
- 450.—The Bective Ball or Dinner Dress.
- 451.—Dinner or Concert Toilette for a Young Lady.
- 452.—The Clifton Promenade Costume. Cuirasse corsage, and Fishwife upper skirt.
- 453.—The Felicie Black Silk Costume. Corsage basquine, draperies, and bouffant.
- 454.—The Chevreuse Costume. Corsage a revers, draperies, and bouffant.
- 455.—The Cardross Costume. Basquine, tablier, and bouffant.
- 456.—The Abergavenny Handkerchief Costume. Cuirasse corsage, and upper skirt.
- 457.—The Serpentine Promenade Costume. Double-breasted fancy Redingote and upper skirt.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.
- 461.—The Seymour Costume. Pointed corsage, with cape and double upper skirt.
- 462.—Walking Dress. Basquine a revers and upper skirt.
- 463.—The Pelham Costume. Corsage and upper skirt.
- 464.—Promenade Costume. Corsage with hood upper skirt, and drapery.
- 465.—Reception Toilette. Corsage Princesse, and upper skirt.

DECEMBER, 1880.

- No. 467.—The Neville Visiting Costume. Corsage, cuirasse, and upper skirt.
- 468.—The Faversham Home Toilette. Corsage, upper skirt, and draperies.
- 469.—The Idina Promenade Costume. Corsage a revers, upper skirt, and bouffant.
- 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
- 471.—The Hermione long Visite Mantle, with Hood.
- 472.—The Octavia Promenade Costume. Polonaise Princesse, with hood and puffed sleeve.
- 473.—Little Girl's Ball Toilette for a child of 5.
- 474.—The Foljambe Evening Dress. Low body, draperies of upper skirt and train.
- 475.—The Adeline Ball Toilette. Pointed corsage, upper skirt, and sash.
- 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- 477.—The Montgomerie Promenade Costume. Corsage a gilet with puffed sleeve, triple upper skirt and bouffant.
- 478.—The "Indispensable," a short Visite Mantle with Hood.
- 479.—The Comtesse Robe. Pointed corsage, with coat basques, short skirt, with moveable train.
- 481.—The Sangali Costume. Corsage with gathered back and draped upper skirt.
- 482.—The Risetto Costume. Corsage with waistbelt and drapery of skirt.
- 483.—Handsome Black Silk Costume. Polonaise and draperies.
- 484.—Cheviot Morning Costume. Corsage a revers with waistbelt and draped upper skirt.
- 485.—The Victoria Costume, for a Girl of 14 to 15.
- 486.—Capucine Costume, for a Young Lady 15 or 16.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 488.—Young Lady's Dinner Costume. Corsage a gilet and double tablier.
- 489.—Dinner Dress. Open corsage, with capes and draped tunique skirt.
- 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
- 491.—Little Boy's Costume for 5 years old. 3d.
- 492.—Indoor Costume. Polonaise Princesse, well draped, and with triple cape.
- 493.—Handkerchief Costume, for a Girl of 11 or 12. Very novel style.

Large-sized Patterns.

- No. 495.—Princesse Dress for a chest measure of 43 inches.
- 496.—Polonaise Princesse for a chest measure of 44 inches.

PATTERNS FOR JANUARY, 1881.

Plate 1.

- No. 6.—The Hamilton Promenade Costume. Polonaise and hood.
- 7.—The Duchesse Winter Mantle.
- 8.—The Moray Promenade Toilette. Draperies, bouffant, and underskirt. (The Corsage is given full-sized with the Magazine.)

Plate 2.

- 9.—The Elia Toilette. Corsage, cuirasse, draperies, and bouffant.
- 10.—The Mignonette Dinner Dress. Corsage, draperies, and train.

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# DEVERE'S PARIS MODEL PATTERNS, PRICE SIXPENCE EACH, POST FREE, UNLESS OTHERWISE STATED.

## JANUARY, continued.

- 11.—The Waterpark Home Dress. Corsage and upper skirt. *Plate 3.*
- 12.—The Flanders Dinner Dress. Panier, cuirasse, tablier, and train.
- 13.—The Monciffe Dinner Dress. Princesses tunique, with plastron.
- 14.—The Tremouille Evening Dress. Open corsage, draperies, and bouffant. *Plate 4.*
- 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.
- 16.—The Samary Promenade Costume. Corsage-habit, paniers, and tunique.
- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood. *Plate 5.*

Shows the Back Views of Plates 1 to 4.

## CHILDREN'S COSTUMES.

- Plate 6.*
- 18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.
- 19.—The Adeline: double-breasted Redingote for a child of 5 or 6.
- 20.—Baby's Toilette for a child of 4 years. Corsage Princesses, and plastron and capes.
- 21.—The Clementina Costume, for a girl of 8 to 9.
- 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers. *Plate 7.*

- 24.—The Fatiniza. Handkerchief Costume, corsage, and draperies.
- 25.—The Lisette Costume. Corsage, draped tabliers, and bouffant.
- 26.—The Dora Sortie du Bal.
- 27.—The Merveilleuse Visite Mantle. *Plate 8.*

- 28.—The Hertford Costume. Corsage, redingote, and upper skirt.
- 29.—Promenade Costume, for a girl of 10 or 12.
- 30.—The Biddulph Visiting Costume. Corsage Princesses, and draperies.
- 31.—The Braybrooke Manteau Visite.

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  - 4.—Dress Skirt, long round train.
  - 5.—Dress Skirt, long square train.
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## LADIES'

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## New styles for Autumn & Winter, 1880-81.

- 421.—The Parisian cloth Jacket. Single-breasted with killed skirt at sides.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423.—Marcia Pelisse for velvet. Half tight-fitting.
- 424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.
- 425.—Asturias Visite Mantle for silk or cachemire.
- 426.—The Portia Visite, with gathered sleeve.
- 427.—The Odeyne Visite.
- 428.—The Eugenie Visite Mantle.
- 429.—The Somerset Ulster, double-breasted with shawl collar.
- 430.—The Montrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Saitoun Circular Cloak, with new form of hood, and armholes at front.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- 443.—The Chanciness Winter Mantle, with gathered shoulders.
- 445.—Le Parisien Mantle, with deep round cape and no sleeves.
- 439.—The Versailles Visite Mantle, for satin & fur.
- 460.—La Douillette Russe, a novel form of long Winter Mantle.
- 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- 490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- 483a.—Close-fitting, double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

## USEFUL STANDARD STYLES.

N. B. Nos. 306 to 313 are Summer styles.

- 140.—The Victoria Mantlet.
- 303.—The Althea Paletot, single-breasted, for cloth.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211a.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 229.—Circular Cloak, or Ectonde, with round or pointed hood.

- 246.—The Biarritz Sortie du bal; very elegant and novel.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.
- 306.—The Cavendish Redingote: Single-breasted.
- 309.—The Vienne Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 312.—The Narcissa Mantlet.
- 313.—The Eastbourne Scarf Mantlet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- 335.—The Langtry Jacket, with new shape of Langtry Hood.
- 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.
- 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.
- 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.
- 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

## HOODS.

- 212a.—Pointed Hood for Ulster or Mantle. 3d.
  - 212b.—Round Hood for do. do. 3d.
  - 212c.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
  - 335a.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- 335c.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

## MOURNING COSTUMES.

Price 6d. Each.

- 123.—Deep Mourning Costume, for a parent.
  - 137.—Mourning Costume, pointed corsage & tunique.
  - 167.—Mourning Visite Mantle.
  - 168.—Mourning Paletot, double-breasted.
  - 184.—Widow's Mourning Dress. Corsage and open tunique.
  - 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
  - 253.—Half-Mourning Costume. Corsage Princesses, draperies and bouffant.
  - 270.—Mourning Costume. Corsage-Redingote and skirt.
  - 289.—Mourning Costume. Corsage and Tunique.
  - 332.—Deep Mourning Costume.
  - 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
  - 351.—Half-mourning Pelerine Mantle, with pointed ends.
  - 352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- \* For Underskirts, see above.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

## (JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1880-81.)

- 399.—The Annette Costume. Draped Princesses tunique for a Girl of 8 to 10.
- 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- 408.—The Florence Toilette, for a Girl of 11 or 13. Princesses robe with sash.
- 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- 142a.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 142b.—The same Pinafore, for a girl of 11 to 12.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 150.—Man of War suit for a boy 9 or 10 years. 6d.
- 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- 151a.—Boy's Sailor's suit, age 10 to 11. 6d.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesses and killed founce.
- 165.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and founce.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- 166a.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 176.—Polonaise and skirt for a child of 5 years old.
- 189.—Princesses Dress for a child of 4.
- 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- 214a.—Ditto ditto for a girl of 14. 6d.

## JUVENILE COSTUMES, Continued.

- 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- 227.—Ball Dress for a Little Girl of 4 or 5.
- 229a.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- 229b.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- 229c.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- 233.—The Dora Costume, for a girl of 10 years old.
- 234.—The "Mary" Costume, for a little girl of 6.
- 235.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- 236.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- 237.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- 238.—The Clarice Dress, for a little girl 6 years old.
- 230.—Dress, with gathered body, for a young lady about 15 or 16. 6d.
- 328a.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
- 328b.—Ditto ditto for a Girl of 10. 3d.
- 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- 335a.—The Alpine Hood. 3d.
- 336.—Princesses Dress for a Girl of 15. 6d.
- 337.—Princesses Dress for a Girl of 12. 3d.
- 337a.—Robe Princesses for a girl of 9 years old.
- 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and founce.
- 349.—Princesses Polonaise for a Girl of 14. Chest measure 29 inches.
- 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- 377.—Little Rénée's Costume, for a Child of 5 years old.
- 378.—The Eglantine Costume, for a Girl of 6 or 7.

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\* Patterns are withdrawn from this list as soon as they go out of fashion.

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## The Theatres.—Continued.

Baradas, are alike powerful, and strike home to the minds of his listeners. The great actor is well supported. Mr. Ryder sustains the part of Joseph with much grim humour, and Mr. C. Cartwright presents us with a careful and earnest rendering of Mauprat. Baradas—an ungrateful part—was thoroughly well acted, as was the small part of the King, and some of the chief honors fell to pretty Miss Gerard for her painstaking and tender representation of Julie Mortemar, the Cardinal's ward. *Richelieu* is preceded each evening by *An Old Master*, which Misses H. Coveney, and Maud Milton, and Mr. Calhaem appear to great advantage. *The Fool's Revenge*, with Mr. Booth as Bertuccio, is announced for December 27th.

### THE COURT.

Here a special success has been won by Madame Modjeska in *Adrienne Lecouvreur*. Great expectations were formed concerning this impersonation, and right well has the brilliant and gifted actress fulfilled the anticipations of her countless admirers. Her performance of *Mary Stuart*, following, as it did so worthily, her initial success in *Heartsease*, has been followed by this supreme effort, and the only thing remaining to be said of *Adrienne Lecouvreur*, is that Madame Modjeska has surpassed herself. The hearts of the audience go with her through the piece as the heart of one man—a heart that thrills and beats, hopes and fears, shrinks and expands, at the will of the actress. In the great death scene, where, reconciled to her lover, she cries out upon the thought of death, the audience feels with her and for her, and when the last sigh is heard, and the sleep which knows no waking falls upon the unhappy *Adrienne*, there is a positive revulsion of feeling—a sense of relief that it is acting and not reality. Miss Amy Roselle—an old favorite at this charming house—sustained for a week the part of the Princess de Bouillon with great earnestness. The character is new well rendered by Mrs. Bernard Beere. Mr. Forbes Robertson appears to great advantage as Maurice de Saxe, especially in the last act, where his scene with *Adrienne* is truly fine. Mr. G. W. Anson renders good service as the faithful Michonnet, and Mr. Lin Rayne and Mr. Beveridge are each admirable as Abbé and Prince. A word of praise must be spoken for *Two Old Boys*, which follows the play, in which Mr. Edward Price and Mr. G. W. Anson, with Miss Winifred Emery, deserve great praise.

### PRINCE OF WALES'S.

A *New Trial*, an English version of Giacommetti's great Italian play, *La Mort Civile*, adapted by Mr. C. Coghlan, was produced here on December 18th. Mr. Coghlan appeared as Corrado, the company supporting him being a very powerful one, including Mr. Edgar Bruce, Mr. J. Fernandez, Mr. Flockton, &c., &c.; Miss Amy Roselle, Miss Eva Sothern, Miss Myra Holme, and Mrs. Leigh Murray. The play was well put on the stage, and powerfully acted. A *New Trial* promises to have a long and successful run. It is preceded by *In Honour Bound*.

### NEW SADLER'S WELLS.

Clever Mrs. Bateman is always providing novelties for her patrons, and amongst the latest of these is the production of *The Son of the Wilderness*, an adaptation of Frederick Halm's play. Mr. Charles Warner makes a decided impression as Ingomar, sustaining the part of the "noble savage" with a good deal of fire and spirit. A little more ruggedness, perhaps, might be assumed with advantage, as being more in keeping with the manner of a born barbarian, but this is a minor detail when the entire performance is so sympathetic and striking. Miss Isabel Bateman is seen to the greatest advantage as Parthenia, and imparts genuine grace and spirit to the character. Her speech contrasting civilisation and barbarism is delivered with great elocutionary power, and makes a great impression on the audience. The performance closes with *Pickwick*, in which Mr. E. Lyons is very amusing, and Mr. Brook sustains the part of Jingle with great spirit.

*The Corsican Brothers* continues to fill the LYCEUM, and the revival of *The Green Bushes* is well received at the ADELPHI. *Olivette* is as attractive as ever at the STRAND, and *The Guvnor* continues to make his mark at the VAUDEVILLE. The pantomime will be the attraction at COVENT GARDEN.

## THE MIDGETS AT PICCADILLY HALL.

Anyone who has not yet seen these wonderful little people should at once do so, for the sight is a perfectly unique one. General Mite, aged 15 years, is 21 inches in height, and weighs 9lbs, and Miss Lucia Zarate, aged 18, measures 20 inches, and weighs 4½lbs. They are exhibited in company with Commodore Foot and Miss Jennie Quigley, also dwarfs, but to whom the Midgets present as great a contrast as the Commodore and Miss Quigley do to ordinary-sized mortals. The two little people are very active and intelligent, General Mite in particular conversing very affably with visitors, and showing great docility. Miss Lucia is more wayward, and not a little perverse in her actions, but her little face is very pleasant and expressive. She does not speak much English, but makes the most of that little, and ekes out her short vocabulary with decided and emphatic gesture. The daily receptions, which are attended by most aristocratic visitors, form one of the most entertaining amusements in London.

## Reviews.

**LIFE.** By JAMES PLATT. London: Simpkin, Marshall & Co. (First Notice.)

Space, and the necessity of going early to press this month, prevents our giving an extended review of Ms. Platt's latest work in the present number, but we may tell our readers that they cannot make a better Christmas present to themselves than *Life*, more especially if, when reading it, they make up their minds to profit by the author's sound reasoning, and, as he says, see "what can be done with life, and how to make the best of it for yourself and others." We intend next month to speak more fully of this excellent work, but hope that before our review is published, our readers will have "reviewed" it for themselves.

**WIDE AWAKE.** An Illustrated Magazine for Young People. Boston, U.S.A.: D. Lothrop and Co. Price One Shilling Monthly.

This charming periodical, which has a very large circulation in America, deserves to be as widely known on this side of the Atlantic. The December Number is full of interesting matter, which may serve as well to amuse the elders as the young members of the family. There is a paper, "At a Day Nursery," giving a very pleasant description of the kindly manner in which the little ones are cared for, and it is embellished with some charming pictures. The continuation of the history of "Five Little Peppers" has, doubtless, been eagerly anticipated, and there is a clever poem, with many graphic illustrations, called "Saarchin Kold." The adventures of "Joe, the Chimpanzee," are very entertaining. Mr. George Macdonald, the well-known writer, will supply the leading serial for 1881. A special Edition is published in London by Messrs. J. Clarke & Co., 13 and 14, Fleet Street, E.C., and may be had by order from all Booksellers.

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

### EDITOR'S NOTICES.

#### PREPAID SUBSCRIPTIONS.

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POST-OFFICE ORDERS payable at Young Street, Kensington.

#### JUVENILE PLATE.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes for Autumn and Winter, which appeared in September last, with reverse views and description.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description

for threepence, that is to say, 9d. for the six-penny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required. This month's and last month's illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

### A LADY writes:—

"I should like to know if I could have a wire skirt frame attached to your Model Bust. I mean a frame like those I see in the drapers' windows."

The wire skirts are quite useless for dress-making purposes. They are only of use to set out the skirts of dresses shown in drapers' windows and show rooms. You cannot pin or tack the work you are making up to a wire cage. Besides this the forms of skirt are changing every season, and you would want a new wire frame about every twelve months, or must have the old one altered, which would cost nearly as much. When making up a dress skirt a stiff muslin petticoat of the present fashion should be put on the Bust, and fastened tight round the waist. This is all that is required: it will answer every purpose of making and trimming, and will, of course, be renewed from time to time, so as to be always in the fashion.—ED.

### MRS. C. (—Park) writes:—

"I have taken your Fashion Book for many years, and had several of your patterns, which have always given me the greatest satisfaction. I find them equal to patterns which I have had to pay 5s. for each."

### MRS. H. (A Dressmaker) writes:—

"I have been for 30 years a Subscriber. The only fault I find with the patterns is, that with them it makes it too easy for ladies to make their own dresses."

### MISS MASON writes:—

"I have taken your book for years, and like it very much; the styles are both pretty and useful, and suit most ladies."

### MRS. M. ROBERTSON writes:—

"Your patterns are an inestimable boon to all who use them. I wish you every success."

### A CURATE'S WIFE writes:—

"Your Magazine was recommended to me by a friend, and I find that by using it, and your patterns, I can have my dresses, and the children's, made at home by a village needlewoman, who goes out by the day. Do you really think a Model Bust would be of service to me under the circumstances?"

We should strongly advise you to procure a Model Bust. We are sure you would find the expense soon covered by saving of time and labor.—ED.

### MABEL writes:—

"Thank you so much for the increased number of Costumes. I am a dressmaker in rather a large way of business, and my ladies find no Fashion book so full as yours of really practicable and elegant dresses and mantles. I wish you every success."

At the close of a long hard-working year, it is pleasant to reflect how hearty has been the support accorded to us by our kind patrons, and how entire the confidence reposed in us. We have done our best to deserve this support and confidence, and we hope that our friends will yet further encourage us by recommending the Magazine, Patterns, and Model Busts to their friends, and by speaking well of us wherever and whenever they have a suitable opportunity. To one and all we heartily wish A MERRY CHRISTMAS AND A HAPPY NEW YEAR.—ED.

Letters specially acknowledged from Beatrice R., Mrs. Brown, Ellen Francis, Mrs. Marland, An Old Friend, &c., &c.

## DEVERE'S MODEL BUSTS.

PRICE 26s. EACH,

Are made in 10 sizes, and are indispensable adjuncts to the Dressmaker's art. An illustrated prospectus with full description and testimonials will be sent on receipt of post card, by Louis Devere & Co., 1, Kelso Place, Kensington, London, W.







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February 1881

Plate 1

The World of Fashion.





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Plate 2

The World of Fashion.









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Plate 4

The World of Fashion.





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



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PLATE 2.



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PLATE 3.



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PLATE 4.



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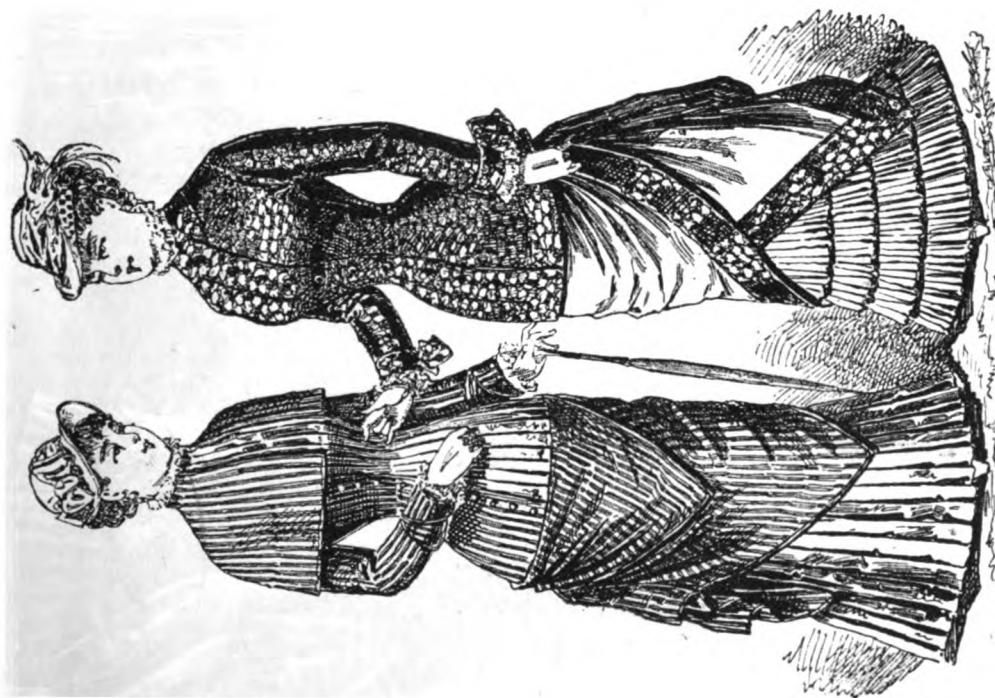
BELHATTE GIRARD

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.

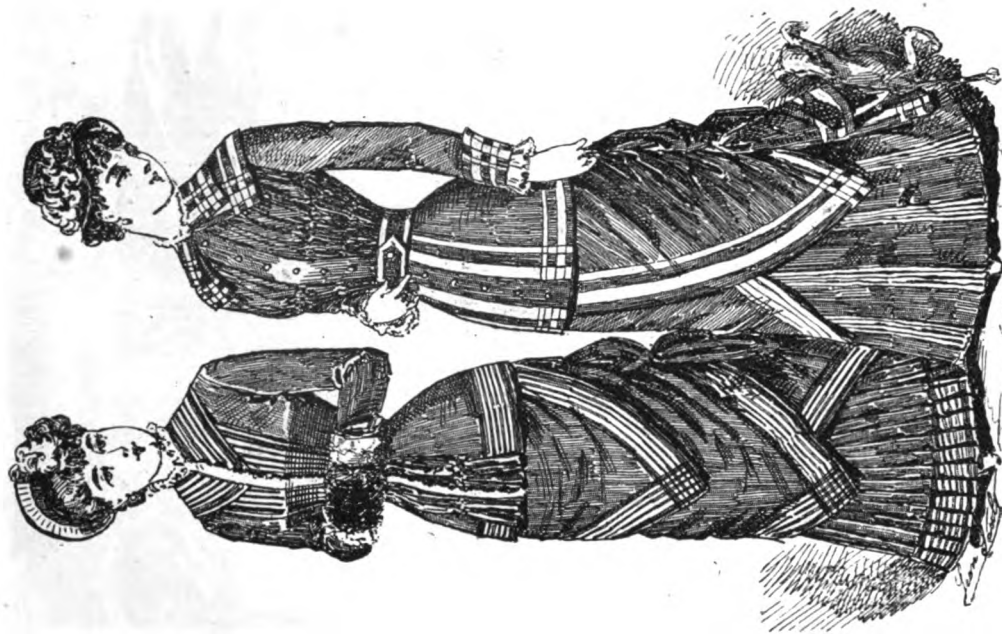
February, 1881.

The World of Fashion.

Plate 6.



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These Costumes are from the Grand Magazins Aux Trois Quartiers, 21—23, Boulevard de la Madeleine, Paris.

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.

February, 1881.

The World of Fashion.

Plate 7.





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February, 1881.

THE WORLD OF FASHION.

Winter Costumes, from the Grands Magasins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joazeur, Paris.

Plate 8.

LE MONDE ÉLÉANT  
OR  
THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 686.

FEBRUARY, 1881.

Vol. 58.

Observations

ON

LONDON AND PARISIAN FASHIONS.

The partial reconciliation of the French Aristocracy with Paris, has had a most beneficial effect for all parties, coupled with the growing prosperity of France. We hear no more complaints from the Dressmakers; the Drapers are doing a very excellent business, and Manufacturers have their novelties taken up as soon as they are produced. Paris will soon regain its former gaiety and liveliness. There have been more balls this season than have been known for some time past; costume is getting richer, there is greater variety of form, and more harmony of color. The present Fashion is beautifully adapted to show the female form to advantage; the chief ideas are taken from the classic type, but there is no exaggeration in any way; some have endeavoured to bring in a certain tightness across the hips, but it has never been adopted by the higher classes in Paris; one or two Parisian Journals have tried to introduce it, but they have never been followed in Paris, though some dress-makers in London have fancied it was a fashionable style, and it has led them to make mistakes.

In dresses there is a tendency to place more fulness at the back of skirt, hence the partial introduction of the crinoline at back; the front and sides retain their ancient plainness. Short skirts are more worn; for carriage wear the usual long trains are still fashionable.

Sleeves have now a great variety of form; we shall give several new ones in our next month's number. Hoods and capes continue in fashion at present.

In Mantles, Jackets, and Visites, there are several new forms and colors, black is not so universal, and several new materials are about to be introduced, all of which will receive due notice in these columns.

Evening dresses are in great variety in Paris; they are in great demand at present, and they are generally very simple and elegant.

OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
Jan. 26th, 1881.

Ma Chère Amie,

I am going to commit a few indiscretions in your favor, hoping they will be pardoned by my friends.

We (that is, I and — and —) had, yesterday, a long consultation about the coming fashions—weighing here, analysing there—and, in fact, dissecting Fashion, so as to come to a right understanding of all its combinations. We know, as a whole, that Fashion is always thought very fickle, very changeable, and, some even say, very inconstant. Our committee (on this occasion) was happily of an unanimous opinion; we all, after many years' study, have come to the conclusion that, just now, Fashion is, for once, steady and reasonable, and not too extravagant, taking it as a whole.

The costumes prepared for the coming season are very elegant, though simple; not so much material will be required, as the dresses will be short, made narrow, all the fulness being thrown behind, and made of elegantly-designed materials: in fact, Fashion seems more than ever inclined to leave the fair wearer to play a great part in enhancing the elegance of her toilet by her own natural grace, and by her taste for combinations of color.

Thin satin brocades, flowered *mousseline de laine*, *foulards*, and *mousseline de l'Inde* will be the fashionable materials; as for colors, dove trimmed with mauve, red with pink, blue with white, &c., will be the natural combinations. Jewels will be used extensively in the ornamentation of dresses: not only will they appear in hats, but on the corsage, on the sleeves, on the *relevés de jupe*, on gloves, &c.; these, however, must be but sparingly used, for, as the proverb says,—“*abondance est nuisible*.”

Fans will be worn—large for garden use—small for theatres, concerts, &c.: a pretty show of fans was made the other day at the Vicomtesse de G—'s birthday ball, but the prettiest and most admired were the flower fans. The fan is kept opened, and serves as a bouquet, fan-shape; the colors were white and blue, white and pink, white and red, and made of small natural flowers only: these can be easily done at home by nimble fingers. The flowers are sewn on white net: the net is cut the size of the fan, and, when well filled with flowers, is sewn on the fan, which can be covered on both sides. Initials, or mottos in flowers can be thus worked very elegantly, and bring showers of well-deserved compliments on the fair possessor. Fans are also made with small flat feathers; and birds, flowers, or monograms, can be made with them.

Bonnets will continue to have strings, but these strings are much shorter, allowing enough only for a large bow, without ends, and fastening under the

chin with a jewel. Monograms and crests can be painted on them, but I should advise your friends to abstain from making such a display.

Bags and reticules will be seen with every costume. I am afraid they will follow the example of the hood, and be of every dimension and form, the great bulk of them being more an encumbrance than a finish to a toilette. In all these things, however, it is best to be moderate, and always to take care that what you carry is elegant and tasty.

Under-petticoats will be worn shorter and narrower than last year, and will be trimmed at bottom by three and four rows of lace, intercepted by *plissés* of *surah* of various color. Deep circular bands will be fastened on them at top to prevent increase of size around the hips.—Yes, everything tends toward making the female figure as classic as possible, and this means that beauty of form will reign supreme.

In my next letter I will try and give you an idea about the jackets and mantles that are in preparation.

Ties and *fichu* are still very much used, but for day wear the sombre colors are most worn, red being very much favored. For evening and dinner wear, soft-colored bows and *fichus* are also to be seen.

Boots do not change as to form: the only novelty is that the buttons start from much further back, imitating the gaiter. It is neither an elegant style, nor are the boots easily buttoned without the aid of a maid.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist; unless otherwise stated in the description. All allowances necessary for the seams are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kello Place, Kensington, London, W.

### THE CARO VISITE MANTLE (33)

Our first pattern is the novel and elegant style of Visite Mantle, which is illustrated on the second figure of our first Plate for this month, and which is called the Caro. It consists of three pieces—front, back and sleeve in one piece, and Hood. In the front the projecting piece, which is to form the underside of sleeve, must be turned back on the pricked line. The projecting piece of the back, forming the upper, or outside, of sleeve, is then to be joined, placing the two and three cuts in these pieces exactly over each other. The back and front skirts are joined by the seam, marked by the one cut. The shoulder seam of front is joined to the shoulder seam of back, and the round part that forms the sleeve is sewn to the back and forepart, a little fulness being put in to give room for the shoulder, as shown by the short, pricked lines. The middle of back is left open from the bottom as far as the notch. The making up of the Hood is so simple as to need no description.

### THE NEW MOUSQUETAIRE COLLAR.

Our second pattern (cut in blue paper, and marked by one round hole) is the deep form of collar which is shown on fig. 1 of Plate 1, fig. 1 of Plate 3, and figs. 3 and 4 of Plate 7. The collar, as here given, will meet in front like fig. 3, Plate 7; for the other figures the front is to be sloped off more or less as required, or as shown by the pricked line. For fig. 4, Plate 7, a second collar of the same form, but nearly double the depth, must be added.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 6d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

The Reverse views of all the Costumes on Plates 1, 2, 3, and 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(32).—The Janzé Morning Promenade Costume of bronze *cachemire*, trimmed with cerise satin. The body is pointed back and front with a *plissé* plastron in V shape; the front is ornamented with gathers and two pointed draperies, edged by a band of satin, and trimmed with loops and bows of bronze ribbon; the back is looped up in quite a new style, and falls elegantly on the skirt: a *plissé* of satin edges the skirt. Quantities required: 12 yds. *cachemire*; 4½ yds. satin; 18 buttons; 3 yds. ribbon.

Fig. 2.—(33).—The Caro Visite Mantle of fancy checked cloth, trimmed with sable: the hood and cloak is lined with red *surah*. This most comfortable cloak is quite a favorite. It takes 2½ yds 54-inch cloth; 5 yds. *surah*; 5 yds. fur; 12 large buttons.

We give the pattern full-sized with this Number.

Fig. 3.—(34).—The Valleroy Fashionable Promenade Costume with hood and cape: the front is en *princesse*, laid in deep folds; the back is *froncé*, of a lighter shade of *cachemire*, and falls in two points on the *bouillonné* skirt: it is trimmed all round by rows of braid; the hood is lined with light-colored *surah*. Will take 11 yds. *cachemire*; 2½ yds. light brown *cachemire*; 36 buttons; 1 tassel.

### PLATE THE SECOND.

Fig. 1.—(35).—The Sandringham Costume of Mauve *cachemire* and *broché*, enlivened with *vieille-or* satin. The dress is of *princesse* shape in front, well draped by a band of *broché*; a simulated underskirt of *broché* is separated by a double cord and tassels; each opening is filled by *plissés* of *vieille-or* satin; the back is elegantly draped, and forms a large bow; double rows of buttons, united by a cord, ornament the front. The sleeves are puffed at the elbow, and well ornamented at wrists by *revers* and cord. Will require 6 yds. *cachemire*; 3½ yds. *broché*; 24 buttons; 3 yds. satin; 2 yds. *passementerie* trimming; 3 yds. cord.

Fig. 2.—(36).—The Méllina Black Satin Carriage Toilette. The *cuirasse* is cut square back and front, and ornamented by *passementerie*: the opening is filled in by small gathers. The overskirt is well draped by deep folds, fastened at side; the back forms a *pouff*, and falls in fan shape over the train, which can be unbuttoned and taken off when a walking skirt is required. The whole is trimmed with feather trimming: two deep *plissés* with gathered headings, complete this elegant and becoming toilette. The train is fastened on a band, which band is provided with button holes; under the second *plissé* at back are sewn buttons, to which the train is fastened; the train can also be fastened quite at the edge of the dress, but does not look so well. It will take 18 yds. black silk, or 24 yds. black satin; 5 yds. feather trimming; 2 yds. *passementerie* trimmings; 18 buttons.

Fig. 3.—(37).—The Hervé Promenade Costume of light brown *cachemire*, trimmed with *broché* and



satin. The coat body is trimmed by a large collar and revers; a *gilet* is made of *broché* and *bouillonné* satin, and at the three openings at back, *plissés* of satin are sewn in. The skirt is crossed by two draperies, fastened at right side, on a box pleat of *broché*, by two rosettes of satin; at left side they are caught under the back draperies, which are ornamented by a large satin sash, bows and ends falling on the skirt. It will take 11 yds. *cachemire*; 2 yds. *broché*; 1½ yds. satin; 12 buttons.

### PLATE THE THIRD.

Fig. 1.—(33).—The Beauvan Dinner Dress of silk and brocade. The body is opened *en V* in front, trimmed with crepe *plissé* and revers. A reticule matching the dress, and trimmed with lace and ribbon, hangs from the left arm. Three draperies, edged with fringe, cross the front, and terminate under a wide band, ornamented with rich *passementerie*: the back is well draped, and the skirt is edged with three *tuyautés*. It will take 13 yds. silk; 4 yds. brocade; 4 yds. fringe; 12 buttons.

Fig. 2.—(39).—The Du Barry Ball Dress of fancy muslin over pink silk. The pink silk dress is *en princesse*, covered over in front by three draperies, fastened at left side with *rosaces*; at right side, under the train, a band encircles the waist, from which start the draperies, edged with lace, that trim the front; the back is looped up, and the train forms two puffs. The body is opened *en V* to the waist, filled by a satin *plissé*, and crossed with pink cord. Quantities required: 12 yds. pink silk; 8 yds. fancy muslin; 16 yds. lace; 2½ yds. satin for *plissé* and *ruching*; 2 yds. cord.

Fig. 3.—(40).—The Luchesi Dinner Dress of claret-colored plush, trimmed with embroidery, which may be replaced by Irish crochet, or any other lace, to make it more elegant. The *cuirasse* is opened square: the trimming is sewn on to imitate a *gilet*, or a white *gilet* may be substituted. The skirt is edged all round by a long *plissé*, and in front by double gathered flounces; the sides are *bouillonnés*, and the back well draped. It will take 14 yds. plush; 12 buttons; 10 yds. embroidery or lace.

### PLATE THE FOURTH.

On the upper portion of this Plate are represented the following new and elegant styles of Muffs:—

No. I.—Black Velvet Muff, forming a bag. The top opens like a reticule: inside is fastened a pocket, which is very useful, and forms a safe place for the purse. It is trimmed with *passementerie* and lace, and will take ½ yds. velvet; 2½ yds. lace.

No. II.—Muff of satin brocade, trimmed with fur, and ornamented in the middle by bows, forming a nest for the little bird, which can be in gold, silver, or imitation gold, and highly ornamented with brilliants. It will require 12 inches brocade; 1 yd. fur; 2 yds. lace; cords and tassels.

No. III.—Muff of ruby plush, forming a bag, trimmed with lace, cream-colored ribbon, and the roses. Quantities required:—3½ yds. plush; 2 yds. lace; ½ yd. ribbon; a cluster of roses.

Fig. 1.—(41).—The Isabel Promenade Toilette of Navy blue *cachemire*, trimmed with red and dark-blue plush; the jacket is tight-fitting, with a belt all round, or one only starting from the side seams and fastening in front: it is ornamented with a deep collar and cuffs, and has a *bouillonné* drapery in front. The skirt is well draped at side by a bow, and opens on three flounces, edged by plush. Quantities required: 5 yds. double-width *cachemire*; 3½ yds. plush; 18 buttons; 2 yds. ribbon.

Fig. 2.—(42).—Elegant Black *Cachemire* Costume, trimmed with satin and fringe. The *cuirasse* body is pointed back and front, and trimmed with folds of satin and a V shaped *plissé*; front crossed over with cord. The skirt is stylishly gathered at side by a *passementerie* trimming, and well looped up behind. An underskirt of six *plissés*, headed by gathers, fills up the opening of the draped polonaise. It will take 7 yds. double-width *cachemire*; 4½ yds. fringe; 2 yds. satin; 4 yds. cord.

Fig. 3.—(43).—The Cheviot Waterproof Cloak, with a cape and a hood, lined with red *surah*. It buttons in front by one row of buttons. Quantities required; 7 yds. Cheviot; 18 buttons; ½ yd. *surah*.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

Fig. 1.—(44).—Bridesmaid's Toilette of ruby-colored velvet, trimmed with pink or cream satin; the body and side gores are of velvet: the front *bouillonnés*, the tabs, the folds, the rosettes, back *bouillonnés*, and puffs of sleeves are of satin. Quantities required: 8 yds. velvet; 10 yds. satin; 18 buttons.

Fig. 2.—(45).—Wedding Dress. This very elegant wedding toilette is composed of white satin, plush, or *velours frappé*, and muslin. The back is *en princesse*, and forms a long train, trimmed by *plissés* of plush or embossed velvet, and a rich *balayouse*: in front the body is cut *en pointe*, and trimmed by a V shape *gilet* of velvet or plush, crossed by a satin cord, and forming at top a chemisette of white muslin. The *bouillonné* front is of white muslin, edged by a garland of orange blossoms; a large *bouillonné*, and a *plissé* of muslin, crossed by five folds of satin, coming to a point in front. Three folds of plush or velvet encircle the dress. It will take 13 yds. satin; 4 yds. plush or velvet; 2 yds. muslin; 4 yds. satin cord.

Fig. 3.—(46).—Reception Toilette of black satin, *cachemire*, and velvet: the body is pointed in front, and ornamented by folds of satin, and a collar and band of velvet. The back is opened, and trimmed with a *plissé* of satin; the overskirt, like the body, is of *cachemire*, edged by a band of velvet, well draped at sides and at back over an elegant petticoat of black satin. Quantities required: 6 yds. *cachemire*; 4½ yds. velvet; 10 yds. satin; 18 buttons.

Fig. 4.—(47).—Visiting Costume of fancy Cheviot, trimmed with satin. The *cuirasse* is cut round, opened in front, and trimmed with revers and a deep collar of satin; the overskirt is well draped at left side by a cord and tassels, and trimmed by a broad band of satin; at right side it is looped up under the back draperies. The petticoat is *plissé*. It will take 6½ yds. Cheviot; 18 buttons; 4 yds. satin; 3 yds. cord; 2 tassels.

### PLATE THE SEVENTH.

The Costumes on this Plate are designed for us by the celebrated Maison "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris.

Fig. 1.—(48).—Elegant Promenade Costume of striped plush, of the color called "*prune monsieur*," and the same colored satin. The Jersey body buttons on both sides on a *plissé gilet* of satin; the overskirt, of shawl fashion, forms two points in front, and is well puffed at back on a *plissé* petticoat of satin. Will take 10 yds. plush; 9 yds. satin.

Fig. 2.—(49).—Promenade Toilette, made with English serge and embossed velvet; the *cuirasse* body is quite round: the overskirt is made of two points, crossing each other, trimmed by a band of velvet, and falling over a *plissé* petticoat. Quantities required: 6½ yds. velvet; 8½ yds. serge; 18 buttons.

The serge is sold at the Trois Quartiers, Price 2s 5d. a yard.

Fig. 3.—(50).—Handkerchief Toilette of dark-colored Madras. Round jacket trimmed in front by folds and a collar. The skirt is made with two points, shawl fashion, well draped behind over a *plissé* petticoat. It will take 10 squares; 16 buttons.

Sold at the Trois Quartiers, Price £1 12s. 6d.

Fig. 4.—(51).—Madras Costume; the body is gathered in a band, on which a basque is sewn: the back is like a Norfolk jacket. The overskirt is formed of two draperies crossing in front, and well looped at back over a *plissé* petticoat. Will require 10 squares; 16 buttons.

Sold by the Trois Quartiers, Price £1 12s. 6d.

### PLATE THE EIGHTH.

*These elegant Costumes are designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.*

Fig. 1.—(52).—Home Toilette of Navy-blue satin, embroidered with red and light-blue floss silk. This dress is cut *en princesse*, ornamented in front by five deep folds, and an embroidered square *tablier*: the back is very elegant. Quantities required: 18 yds. satin; 18 buttons.

Fig. 2.—(53).—The Cora Black Velvet Costume, trimmed with *passementerie*; the body is made in *redingote* style, opened in front, and falling deeper at back; the overskirt is elegantly draped with ribbon on a long *plissé* underskirt. It will take 16 yds. velvet; 2 yds. *passementerie*; 24 buttons; 3½ yds. ribbon.

Fig. 3.—(54).—Dinner Dress of grey Japanese silk: the body is pointed in front, and terminates in wide bows and loops; the front of skirt is trimmed diagonally with folds, edged with fringe. The underskirt is made in wide pleats, ornamented with *passementerie*; the train is elegant and rich. Will require 14 yds. Japanese silk; 18 buttons; 1½ yds. fringe; 7 yds. *passementerie*.

TRUE BEAUTY.—True beauty lies not altogether in regularity of feature, or fairness of complexion, but in that expression of face which tells of a beautiful soul within. It is seldom, however, that a person possessing these latter-named attributes will have ungainly features. The eye, as part of the features of the face, is a true index of the soul within, and from that, beams either love or hate; and, in time, by constant exercising of certain faculties of mind, the other features, as well as the eye, are stamped with the mark of mind, which only a change of mind can efface. A beautiful face can be made an ugly one; an angel can be transformed into a demon by long-continued exercise of hate and revenge.

Passions, like wild horses, when properly trained and disciplined, are capable of being applied to the noblest purposes, but when allowed to have their own way they become dangerous in the extreme.

## A HARVEST OF TARES.

BY G. EWART FLEMING.

### BOOK THE FIRST.—SOWING.

#### CHAPTER II.

##### WHAT SALOME HEARD.

SALOME SOMERSET watched the receding figure of her husband until it disappeared in the misty morning light, and then, with a choking sob, hurried into her lonely dwelling. Her child was still asleep, or Salome might have cast herself beside the cot in an agony of grief, but mother-love prevailed even over wifely sorrow, and no outburst of weeping startled the babe from its peaceful slumbers.

Salome sat down by the window, and, leaning on the sill, she buried her face in her hands, and wept silently.

She could hear the movements of Mrs. Jerrold in the room below as she prepared the young wife's lonely breakfast, and before long the little nurse came to summon her mistress to that meal. As Mrs. Somerset descended the stairs, the postman's knock resounded through the house, startling her, and waking baby, who was at once comforted with food by the nurse. Salome re-entered the bedroom to kiss her darling, and then went down to the parlor.

A letter addressed to herself lay on the table, and Salome recognised the handwriting of the landlady of their late lodgings in London. She opened it with a little feeling of curiosity, and found that the envelope enclosed another letter addressed to her husband. She turned it round, and, to her surprise, the seal bore an inscription—"The Cosmopolitan Bank, Limited, Gresham Buildings, E. C."

In that moment the first shadow of a heavy cloud fell on Salome Somerset, and, like the lightning-flash before the storm, the question darted through her mind—"Why do John's employers address a letter to him at a place he has left nearly a month?"

Child-like and trusting as John Somerset's wife had hitherto being, she was by nature prone to suspicion, or, it may be, that she had a quicker appreciation of other people's motives than most women; be that as it may, an unexplained circumstance had, at all times, power to excite her curiosity, and it was,

therefore, no cause for wonder that many strange thoughts passed through her mind as she held the letter from the Cosmopolitan Bank in her hand.

"I will open it," she decided at last, and, with Salome, at all times to will was to act.

She sat down on the low chair which she had occupied the evening before, when waiting for her husband.

It ran as follows:—

"February 4th, 18—.

"Dear Sir,—

"*Since my interview with you, when I was unwillingly obliged to decline the offer of your services, an opportunity of using them has occurred. If you will call at the Bank to-morrow, or next day, about eleven a.m., and enquire for me, I think I can offer you a post which it may suit you to accept.—Yours faithfully,*

"HENRY FULLER, Manager.

"Cosmopolitan Bank,  
Gresham Buildings, City."

I think the reading of this letter smote Salome Somerset to the heart.

Other blows followed, heavier and more crushing, but there was all the agony of newness in this stroke.

Her husband had deceived her!

For what cause she knew not, nor, in that first moment of utter bewilderment, did she care to inquire: it was enough that he had deceived her, deeply and deliberately. Confidence was at end between them. The man she loved had left her that morning with a lie upon his lips.

Whither had he gone? Where and how was that month to be spent, which he had told her was to be devoted to the interests of the Cosmopolitan in Paris?

Where was he now? *And with whom?*

I have said that Salome was of a suspicious nature, and in that moment a terrible suspicion awoke in her mind. What if her husband had forsaken her? What if he had left her for ever—perhaps for some other woman?

It may seem to you, my reader, an ungenerous haste with which Salome judged John Somerset; but I ask you to remember two things—First: Salome's experience of the world was a very narrow one, but it had been hard, and not always of such a nature as to enable her to think the best of suspicious circumstances; Secondly: which of you, in her place, with such a letter, bearing such a date and of such contents, in your hand, would have judged more favorably the hus-

band, the brother, or the friend, who had, to say the least, unquestionably deceived you on one plain point?

Salome rose from her seat, and paced up and down the little room.

"What can I do?" she murmured under her breath; "what can I do to find out the truth of this? I know he is to be in Paris, for here is the address he gave me to send my letters—*Post Restante, Paris*. Oh! where is he? where is he? I must know the truth. I must find out something of his movements. If I sit still here and ponder over this letter I shall go mad."

She sat down again—this time by the piano—and tried to think of what was best to do. She recalled her husband's agitation of the previous night, and wondered that she had not, at the time, attached more importance to it: she remembered his passionate and repeated assertion—

"For you and the child. I could not go through with it if it were not for you and the child."

A cold sweat broke out on her forehead.

What was it that he had undertaken? What was it which had dismayed him? What was that thing, the bare contemplation of which seemed to have broken the high spirit of proud John Somerset? Her eyes wandered helplessly round the little room, resting, at last, on a photograph of her husband, which, simply framed, hung over the piano. She rose and fixed her gaze on that pictured face. But she could not continue her scrutiny of the beloved countenance, and the brown eyes filled with tears as she withdrew them from the picture.

On the piano, still open, lay the duet they had sung together on the previous evening, and at the sight of it a confused remembrance of their conversation concerning Miss Dysart came into Salome's mind.

Little by little she recalled everything which her husband had said, and finally, as her thoughts cleared, they became fixed upon the promise he had extracted from her—never to mention the name of Anne Dysart to him again.

Darker suspicions awoke in Salome Somerset's mind, and from that moment her thoughts fixed themselves with cruel and jealous intentness upon the idea of the heiress, and that old, unconcealed fondness she had shown for Lady Lucy's son.

"I think," said Salome to herself, with a curious calmness, "I think I must ask Anne Dysart for news of my husband."



She cast about in her mind for the means of finding this lady, and soon remembered the address of a house in London to which she had once written on her father's behalf, when he required information on some matter connected with the Lingford Choral Society.

It was now the London season, and Miss Dysart was more likely to be in Mastodon Square than at the Glen, in Grass-shire.

Salome was carried out of herself by a strong nameless instinct, and she yielded her will and judgment unquestioningly to the force of that sudden power, not once asking herself whether the step she was taking was a wise and prudent one, even if her jealous fears were true.

A hot rage burned in her heart, and she longed to confront Anne Dysart, tax her with the wrong she had done, and force from her the knowledge of John Somerset's whereabouts.

Oddly enough, after the idea of Miss Dysart's complicity in her husband's absence had taken possession of her mind, Salome thought little of that husband himself. A numbed, dead feeling was in her heart concerning him, a thin covering which veiled a volcano of passion in the undisciplined heart—passion which might break out afterwards with death-dealing violence, but which was now subordinate to more intricate and jealous feelings concerning her supposed rival.

Outwardly calm, Salome made her arrangements. She drank a cup of tea while she consulted Bradshaw, and found that she could easily catch a train at Liscott Station, two miles distant, which would enable her to be in London at eleven o'clock.

She rang for Mrs. Jerrold, and bade that worthy woman bring her mantle and bonnet to the little parlor.

"I must follow Mr. Somerset with an important letter which has come for him this morning," was her brief explanation of this hasty journey, and putting the letter with ostentatious care into her purse, she left the cottage to walk to Liscott. A hard look settled down on her face, a look that hardened and grew more defiant as she passed quickly along the dull country lane, and no soft thought redeemed the bitterness of her heart that February morning.

Moreover, she had left the cottage without one fond, farewell look at her child!

### CHAPTER III.

WHAT SALOME SAW.

Quickly as she had walked Salome was only

just in time to catch the train. Hastily procuring her ticket she entered the first carriage she reached, scarcely remarking whether it was occupied or not.

She was afflicted—or blessed—with that wonderful egotism which distinguishes human nature in its solemn seasons of sorrow: that wide-spreading sense of its own importance—a dismal royalty born of the power to suffer, which makes of itself and its special anguish an object huge and important enough to blot out the rest of the world, both of animate and inanimate nature.

To Salome the world seemed empty, save of herself, John Somerset—and Anne Dysart. The more she dwelt upon the strangeness of her husband's conduct of the previous evening, the more fully was she persuaded that it was from Miss Dysart that she must expect an explanation of his absence.

That any mistake could have occurred, that the letter could have been mis-dated, that the matter might even be explained away, never once occurred to Mrs. Somerset, and herein she did but prove true to the instincts of her nature, which at best was an undisciplined one, and prone to suspicion. With her husband by her side to explain away anything that seemed curious, she was docile, and easily contented; but left alone to face an inexplicable enigma, without his tender smiles and re-assuring words, Salome had not faith enough in him, or in anyone, to trust and be loyal against the falsest of false appearances.

Ah! reader! that noble confidence, that limitless, loyal trust, is not given to us all. Let those be thankful who can rest firm and unshaken even in the most searching trial of their faith. It is a good thing and a noble, to trust our dear ones through good and evil report, and a better thing and a nobler, to declare our faith in them when they seem to be false even to ourselves, and this unshaken confidence brings its own reward. The loyal heart is blessed with rest and content, while the fearful spirit is shaken with terrible tempests of soul,—doubting, yet loving; comfortless and despairing.

Salome sat at one end of the carriage, looking out on the wintry landscape as the train sped Londonwards, through bare hedgerows and bleak-looking fields. At length, however, her attention was arrested by the conversation of her companions—two young fellows, wrapped up to the throat in sealskin and Tweed.

"It is lucky," said one, "that we are only expected to turn up at the breakfast. The

church business is an awful bore."

"Where does it take place?" enquired his friend.

"Oh! at St. Peter's, of course."

"Well," replied the second speaker, "I think I should have liked to see how John Somerset bore the 'trying ordeal,' as they call it, at the church."

"You will have plenty of time, then," replied the other; "Miss Dysart will not be too early, you may depend, though I must say she made pretty fast running in the courtship."

"Oh! come!" chuckled the friend, and they both laughed at their own wit, and continued their remarks in whispers.

Only one other part of their conversation was clear to Salome, who sat listening intently, her face white as death under her thick veil.

"He is to take her name, you know; her father made that stipulation in his will."

"Well, I call it a clear case of sale and barter. Somerset evidently means to have his liberty still, if his careless conduct for the last month is to be taken as a guide to his future doings. The happy pair go to Paris for the honeymoon, but I venture to predict that when that is over, Mastodon Square and the Glen—or their mistress—will see very little of Mr. John Somerset."

"Oh! well!" was the careless reply, "Anne Dysart must expect that, you know."

The train steamed at last into the terminus, and Salome, alighting before either of her companions could offer her any assistance, at once entered a cab.

"St. Peter's, Mastodon Square. Put me down before you come to the church." The man whipped up his horse, and rattled westward at a good pace over the stony streets. Salome sat upright in the vehicle, white and rigid.

What was she about to do? Did she mean to witness this mock ceremony, or to prevent it? She did not know herself; a horrible indifference seemed to have taken possession of her, and though the cab-horse's rate of progress appeared fearfully slow to her, she was in no hurry to reach her destination. One thing alone was clear to her, one idea was uppermost in her mind—a burning desire to look upon the woman who had supplanted her in her husband's love.

That any other feeling than love for Anne Dysart had prompted her husband's action never occurred to Salome Somerset.

No; he had harked back to that boyish fancy for the heiress: he had crowned the

calf-love which he had laughed about so often with the calm preference of manhood. He had tired of Salome and poverty, and had chosen Anne Dysart and wealth. At last the cab turned the corner of the square, and the driver stopped. The church, approached by its broad stone steps, was at a little distance, and Salome walked slowly towards the edifice, round which a motley crowd was assembled.

On leaving the cottage she had borrowed a large waterproof cloak from Mrs. Jerrold, and this, with a thick veil over her face, would serve as a disguise if the bride or bridegroom's eyes should, by chance, stray to her figure.

Salome passed through the crowd unnoticed, and, in the wake of a few well-dressed persons, she entered the church.

One glance showed her that she was too late to prevent the ceremony. The wedded couple were just leaving the altar. Salome crept into a dark corner near the door, and watched with eager eyes the brilliant crowd which followed in the wake of the bridegroom and bride.

She saw her husband's pale face without a tremor of the heart—the time for thinking of him had not come—and then looked long and steadily at the bride.

Anne Dysart, as I have before stated, was not young, but the prosperous forty years of her sheltered, pampered life had left very few traces of time on her comely face. The wavy brown hair was plentiful, and was exquisitely arranged under the tremulous orange-blossoms and costly veil, and the well-moulded figure, if too buxom for the poetical idea of a shrinking bride, was in perfect harmony with the new state she had entered. A warm color flushed her rounded cheek, and a glance of exultation flashed in her blue eyes as she cast a hurried glance round the thronging group of friends, before she dropped them in such bashful confusion as became a bride.

That glance wrought more than Anne Dysart knew. She heard herself hailed as Mrs. Somerset-Dysart: she had won a long-desired triumph: here, by her side, was the man of her choice—her husband, but that proud flash of triumph from her sparkling eyes had lighted a deadly fire in the heart of an enemy.

In that moment all that was pitiful, all that was womanly, all that was good, died a sudden death in the heart of Salome Somerset.

In one moment her feet advanced towards the brilliant crowd: the words were on her lips which should break up the assembly in confusion as dire as that which ended Macbeth's

royal feast—but they were not spoken!

As the bride's eyes flashed with triumph, a terrible thought arrested Salome, and stopped short the act and word by which she had meant to bring instant shame on Anne Dysart.

There was a deeper shame, a bitterer anguish than that which she could hurl on the bride at the altar. It might be hard indeed, to lose the bridegroom, bitter indeed to feel the pity of surprised friends, but these were light things to the black despair and unalloyed shame which must crush the wife who was no wife, when the man she had believed in was torn from her clinging arms.

"She loves him," said Salome, cruelly, to her own heart: "she loves him; I will leave him to her till another day, when it will be harder to part, but when they must part, unless she prefer him and shame together."

So Salome Somerset crouched unseen in the dark corner by the doorway, and the bridal train swept outward with all its panoply of splendour. Once again, as John Somerset and his bride stepped across the sacred threshold, Salome peered out cautiously, and looked into her husband's face.

It was very pale, and a sombre shadow rested upon it. Was he thinking of that other wife, of that other wedding, so different from this, so empty of splendour, so poor in outward trappings, but so rich in passionate love?

Did he, while passing under the stately portico, where so many high-born men and women had gone before him to wedded bliss—or misery—did he think of that poor little City church, standing far back from civilised thoroughfares in a network of alleys, where, with the pew opener for bridesmaid and the beadle for father, he had made Salome Saxon his wife?

Or was he thinking of that pretty cottage on the edge of Liscott Moor, where Salome was to live with her child, and which would be his haven of refuge to flee to from the troubles of fashionable life—his little Eden of love and bliss when the apples of his worldly Paradise began to pall upon a wearied taste?

Can a man gather figs of thistles? Shall not he reap that which he hath sowed?

John Somerset's hand had sown broadcast the seed of tares: the crop was already springing, but the sower could not guess how deadly the harvest was to be.

The carriage drove away, the crowd melted all at once, as London crowds do, and the quiet figure in the waterproof cloak passed down the broad stone steps, her humble garment

sweeping the crimson cloth, so lately beautified by the lustrous satin robe and rich draperies of Mrs. Somerset-Dysart.

In after days Salome could never remember how she spent the two hours which intervened between her leaving St. Peter's church and her arrival at the terminus in time to catch the afternoon train to Liscott. She had a confused notion of noise and bustle, and of being once or twice in danger of passing vehicles, and, finally, of arriving at the station in a cab, and taking her seat in the train.

Her thoughts had forsaken the present, and hurried forward to a distant day—say a year hence—when her vengeance would be completed, when she should stand before the proud bride, the prouder wife, and, perhaps, she reflected with almost fiendish delight, the happy mother, and tear from her, one by one, these titles of happiness—holding before her the dread alternative of a shameful parting, or a more shameful love.

As the train neared Liscott Salome's mind cleared, and during the walk to the cottage her plans of revenge arranged themselves.

She would write a line to her husband this evening, as had been arranged, telling him what she knew, and forbidding him to return to their home until she summoned him. She would write calmly, and suffer him to think that her great love would lead her, in time, to forgive him, if he kept silence, and abstained from seeing her until she herself arranged an interview.

Then she would leave the cottage secretly with the child, and hide herself from John Somerset until her scheme of revenge was matured.

As she drew nearer to her home her thoughts again became confused, and a feeling of faintness—due to violent emotion and her day's unbroken fast—came over her, blotting out strong feelings, and leaving a numbed sense of weariness and lassitude.

She opened the wicket gate, and walked up to the house door. Before she could knock the door was opened from within by a gentleman who was unknown to her—a kind-looking, fatherly man in black clothes, whose appearance plainly showed him to be a doctor.

Without speaking he led her into the little parlor, where stood Mrs. Jerrold weeping and wringing her hands.

Nurse and baby were not to be seen, and, even in her terrible fear and surprise, Salome noticed that the white fur rug was gone from the fireplace.



"The child!" she cried, in an ecstasy of anguish.

"My dear madam," said the doctor, in a sympathetic tone, "be calm."

"I am calm," she answered, fiercely; "where is the child? and"—she turned to the fireplace, and added, irrelevantly, as it seemed, "where is the rug?"

"Madam," said the doctor, "be prepared—an accident—God's will——"

"God's will!" cried Salome Somerset, with a bitter laugh, "you mean to tell me that it is God's will that my child is burnt to death—and to-day?"

[END OF BOOK I.]

## The Court and High Life.

**H**ER Gracious Majesty the Queen, with Princess Beatrice, has remained at Osborne during the month. Their Royal Highnesses Princess Louise and Prince Leopold remained with Her Majesty during a part of the time, and then left the Isle of Wight for London. The Empress Eugenie arrived at Osborne Cottage on January 10, where she will remain the guest of our gracious Queen until her own residence is ready for her reception. According to present arrangements Her Majesty, with Princess Beatrice and the Court, will remove to Windsor Castle on February 15th.

The Prince and Princess of Wales have been visiting Normanton Park, the seat of Lord and Lady Aveland. Their Royal Highnesses, on their return to town, honoured the Marquis and Marchioness of Exeter with a visit at Burghley House, and were presented with an address in passing through the town of Stamford.

The Duke and Duchess of Edinburgh have received company at Eastwell Park, H.R.H. Princess Mary (Duchess) and the Duke of Teck being among the number.

The Duke and Duchess of Connaught honoured Lord and Lady Alington with a visit at Crichel House, Wimborne, on the occasion of their son, the Hon. Humphrey Sturt, attaining his majority. A large and distinguished company was gathered to meet their Royal Highnesses, who, after leaving Dorsetshire, went to Eastwell Park on a visit to the Duke and Duchess of Edinburgh.

Prince and Princess Christian will accompany the Princess Victoria of Angustenberg, and her sister, Princess Caroline, to Germany, shortly before the 27th of February, which is the date fixed upon for the Princess Victoria's marriage with Prince William, eldest son of the Crown Prince of Germany.

The marriage of Prince Rudolph of Austria to the Princess Stephanie of Belgium has been postponed till May on account of the delicate health of the Princess, and her extreme youth, she not yet having attained her seventeenth year. Prince Rudolph will spend the intervening time in an Eastern tour, during which he will visit Egypt and Jerusalem.

The Empress of Austria will arrive at Combermere Abbey, near Whitechurch, Salop, on Feb. 18, for the hunting season.

The King and Queen of Italy have made a triumphal progress through the principal towns of their dominion, receiving a most rapturous reception everywhere.

The Queen of Sweden has arrived at Crag-head House, Bournemouth, where Her Majesty will remain for three months, during which period we trust her health will be re-established.

Lord and Lady Tarbat have sustained a domestic bereavement in the death of their son, who was only two days old. Lord and Lady Braye are also placed in mourning through the demise of the Hon. Ianthe Mary Dolores Verney Cave, their little daughter.

We regret to announce the death (which was rather sudden) of the Hon. Francis Stonor, who expired on Jan. 10 at his residence in South Audley Street. The deceased gentleman, who was 52 years of age, was the son of Lord Camoys, and married, in 1855, Eliza, daughter of the late Sir Robert Peel. The Hon. Mrs. Stonor is Bedchamber-woman to the Princess of Wales. Also, on Jan. 17, of Lord Camoys, who is succeeded in the title by Robert, son of the late Hon. Francis and Mrs. Stonor.

## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### DRURY LANE.

The pantomime, which is always such a feature at this house, is more than usually attractive this year, and proves a greater success than ever. *Mother Goose* is written by Mr. E. Blanchard, the music being by Mr. Wallenstein, and the ballets by Mr. J. D'Auban. Miss Kate Santley appears with all the old charm and grace, and Mlle. Palladino, with the clever D'Aubans, fairly attract much favorable attention by their graceful dancing. A noticeable feature, also, is the performance of the children of the National School for Dancing, under the able direction of Miss Katti Lanner, and the Reflected Statue Ballet is a complete novelty.

### HAYMARKET.

*The Vicarage and School*, in both of which charming productions Mr. and Mrs. Bancroft and Mr. Arthur Cecil appeared, have given place to the comedy *Masks and Faces*, by Messrs. C. Reade and Tom Taylor, which is placed on the stage with much care, and supported by a very powerful company.

### THE PRINCESS'S.

At this popular house Mr. Edwin Booth, the eminent American tragedian, still continues to attract large and appreciative audiences. *Othello* now occupies the stage, the part of the Moor being taken on alternate nights by Mr. Edwin Booth and Mr. Henry Forrester, while the character of Iago is divided in the same manner. The acting of Mr. Booth is too well known to require praise: suffice it to say that his performance in *Othello* is worthy of himself. Mrs. Herman Vezin appears as Emilia, and, by her forcible representation of the character, adds much to her fame. Miss Maud Milton makes a very pretty Desdemona.

### THE LYCEUM.

The production of Mr. Tennyson's new tragedy, *The Cup*, was anxiously expected, and has fully realised the expectations of the Laureate's admirers. Perhaps much of the success is due to the splendid manner in which *The Cup* is placed upon the stage, and certainly not a little to the perfect acting of Mr. Henry Irving, as Synorix, and Miss Ellen Terry as Camma. Mr. Terris ably sustains the part of Simiatus. The tragedy is followed each evening by *The Corsican Brothers*.

### THE COURT.

At this charming house Madame Modjeska continues to electrify her audience with her wonderful  
(Continued on page 12.)

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- 109.—The Boulogne tunique, "Fishwife" style.
- 130A.—Dress-scarf & Norfolk Jacket body with yoke.
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- 232.—Full Sleeve, with three puffs and cuff. 3d.
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- 240.—The Osborne Robe Princess, with bouffant and slight train.
- 264.—The Dolores Dinner Dress, Corset, Tunique, and Train.
- 266.—The Orleans Costume for cloth; Double-breasted Corset-Redingote; draped tunique and bouffant.
- 267.—The Leirtrim Afternoon Tea Gown, complete.
- 280.—The Gainsborough Costume. Corset chassee, and tunique.
- 282.—The Madrid Costume. Corset, draped tunique, and bouffant.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 319.—The Clothilde Polonaise Princess.
- 326.—The Turquoise Dinner Toilette. Corset a gilet, and double draperies of upper skirt.
- 327.—The Emyrtrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 341.—The Simplice Polonaise Princess.
- 346.—The Battenberg Breakfast Gown. Robe Princess a Plastron.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.
- 360.—Garden Party Toilette.
- 362.—The Dulce Polonaise Princess.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corset redingote, and upper skirts.
- 367.—The Antrim Costume. Corset a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Cas-andra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military Basquine and upper skirt.
- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 376.—The Brighton Toilette. Corset, Tunique, bouffant, and skirt.
- 381.—The Amethyst Costume. Tunique princess and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princess tunique.
- 386.—Harewood Black Silk Costume. Corset, upper skirt, and bouffant.
- 387.—The Badeu Travelling Costume. Corset, tunique, and bouffant.
- 388.—Agnes Morning Dress. Corset a gilet & skirt.
- 390.—Bathing Costume for a Lady. New style, with yoke.

### SEPTEMBER, 1880.

- 397.—The Solvys Carriage Toilette. Corset, tablier, and train complete.
- 398.—The Griselda Costume. Long corset and revers, draped tablier and bouffant.
- 405.—The Lovelace Costume. Corset, double draperies, and bouffant.
- 406.—The Hylton Black Silk Costume. Corset, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Corset, Upper skirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corset, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.

### OCTOBER, 1880.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princess Polonaise.
- 414.—The Harrington Costume. Corset, Right and left sides of upper skirt and bouffant.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 416.—The Harbord Carriage Costume. Pointed Corset, and right & left sides of upper skirt.
- 417.—The Constance Costume. Polonaise draped en Tunique.
- 419.—The Sandys Ball Toilette. Pointed corset, tablier, pailers, and bouffant.
- 420.—The Sybella Dinner Dress. Corset, redingote, and drapery for the back.
- 433.—The Florise Costume. Single-breasted Corset Redingote, and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.
- 436.—The Russell Costume. Pointed corset, gathered tablier and bouffant.
- 440.—Promenade Costume. Corset, drapery, and bouffant.
- 441.—Promenade Costume. Polonaise and deep scarf.
- 442.—Early Autumn Costume. Polonaise a gilet, and upper skirt with revers and bouffant.

### NOVEMBER, 1880.

- 444.—The Combermere Costume. Upper skirt and bouffant.
- 446.—The Paget Costume. Corset, upper skirt, and draperies.
- 447.—The De Sagan Carriage Costume. Pointed corset and skirt.
- 448.—The Clinton Costume. Basquine, draperies, and bouffant.
- 449.—Stylish "Mantes."
- 451.—Dinner or Concert Toilette for a Young Lady.
- 452.—The Clifden Promenade Costume. Cuirasse corset, and Fishwife upper skirt.
- 453.—The Felicie Black Silk Costume. Corset a basques, draperies, and bouffant.
- 454.—The Chevreuse Costume. Corset a revers, draperies, and bouffant.
- 455.—The Cardross Costume. Basquine, tablier, and bouffant.
- 456.—The Abergavenny Handkerchief Costume. Cuirasse corset, and upper skirt.
- 457.—The Serpentine Promenade Costume. Double-breasted fancy Redingote and upper skirt.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.
- 461.—The Seymour Costume. Pointed corset, with cape and double upper skirt.
- 462.—Walking Dress. Basquine a revers and upper skirt.
- 463.—The Pelham Costume. Corset and upper skirt.
- 464.—Promenade Costume. Corset with hood upper skirt, and drapery.
- 465.—Reception Toilette. Corset Princess, and upper skirt.

### DECEMBER, 1880.

- No. 467.—The Neville Visiting Costume. Corset, cuirasse, and upper skirt.
- 468.—The Faversham Home Toilette. Corset, upper skirt, and draperies.
- 469.—The Idina Promenade Costume. Corset a revers, upper skirt, and bouffant.
- 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
- 472.—The Octavia Promenade Costume. Polonaise Princess, with hood and puffed sleeve.
- 474.—The Foljambe Evening Dress. Low body, drapery of upper skirt and train.
- 475.—The Ad-line Bull Toilette. Pointed corset, upper skirt, and sash.

### DECEMBER (continued).

- 477.—The Montgomerie Promenade Costume. Corset a gilet with puffed sleeve, triple upper skirt and bouffant.
- 479.—The Comtesse Robe. Pointed corset, with coat basques, short skirt, with moveable train.
- 481.—The Saugali Costume. Corset with gathered back and draped upper skirt.
- 482.—The Bissette Costume. Corset with waistbelt and drapery of skirt.
- 483.—Handsome Black Silk Costume. Polonaise and underpinner.
- 486.—Young Lady's Dinner Costume. Corset a gilet and double tablier.
- 489.—Dinner Dress. Open corset, with capes and draped tunique skirt.
- 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
- 492.—Indoor Costume. Polonaise Princess, well draped, and with triple cape.

### Large-sized Patterns.

- No. 405.—Princess Dress for a chest measure of 43 inches.
- 406.—Polonaise Princess for a chest measure of 44 inches.

### JANUARY, 1881.

- No. 6.—The Hamilton Promenade Costume. Polonaise and hood.
- 8.—The Moray Promenade Toilette. Corset, draperies, bouffant, and underskirt.
- 9.—The Ella Toilette. Corset, cuirasse, draperies, and bouffant.
- 10.—The Mignouette Dinner Dress. Corset, draperies, and train.
- 11.—The Waterpark Home Dress. Corset and upper skirt.
- 12.—The Flaunders Dinner Dress. Panier, cuirasse, tablier, and train.
- 13.—The Moncrieffe Dinner Dress. Princess tunique, with plastron.
- 14.—The Tremouille Evening Dress. Open corset, draperies, and bouffant.
- 16.—The Samary Promenade Costume. Corset-habit, pailers, and tunique.
- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
- 24.—The Fatinitza. Handkerchief Costume, corset, and draperies.
- 25.—The Lisette Costume. Corset, draped tablier, and bouffant.
- 28.—The Hertford Costume. Corset, redingote, and upper skirt.
- 30.—The Biddulph Visiting Costume. Corset Princess, and draperies.

### PATTERNS FOR FEBRUARY, 1881.

#### Plate 1.

- 32.—The Jauzé Promenade Costume. Pointed Corset, Upper skirt, and bouffant.
- 33.—The Caro Visite Mantle, (given full-sized with the Magazine).
- 34.—The Vallery Promenade Costume with Cape and Hood.

#### Plate 2.

- 35.—The Sandringham Costume. Draped Polonaise Princess.
- 36.—The Mellina black satin Costume. Corset, upper skirt and bouffant.
- 37.—The Hervé Promenade Costume.

#### Plate 3.

- 38.—The Beauvan Dinner Dress.
- 39.—The Du Barry Ball Dress. Corset and draperies.
- 40.—The Luchesi Dinner Dress. Corset a gilet, and draped tunique.

#### Plate 4.

- 41.—The Isabel Promenade Toilet.
- 42.—Black Cachemire Costume.
- 43.—Waterproof, with deep Cape.

#### Plate 6.

- 44.—Bridesmaid's Toilette.
- 45.—Wedding Dress.
- 46.—Reception Toilette for black satin.
- 47.—Cheviot Visiting Costume.

#### Plate 7.

- 48.—Promenade Costume for Pina. Corset, cape, and tunique.
- 49.—Promenade Costume. Cuirasse Corset, and Tunique.
- 50.—Handkerchief Costume.
- 51.—Promenade Costume with gathered body and waistbelt.

#### Plate 8. (Elaborate styles.)

- 52.—Blue satin Home Toilette.
- 53.—Black velvet Costume.
- 54.—Grey silk Dinner Dress.

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 „ 5.—Dress Skirt, long square train.  
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 „ 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.  
 „ 423.—Marcia Pelisse for velvet. Half tight-fitting.  
 „ 424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.  
 „ 425.—Austrian Visite Mantle for silk or cachemire.  
 „ 426.—The Portia Visite, with gathered sleeve.  
 „ 427.—The Odeyne Visite.  
 „ 428.—The Eugenie Visite Mantle.  
 „ 429.—The Somerset Ulster, double-breasted with shawl collar.  
 „ 430.—The Montrose Ulster, double-breasted with triple Carriage cape.  
 „ 431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.  
 „ 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.  
 „ 443.—The Chanoinesse Winter Mantle, with gathered shoulders.  
 „ 445.—Le Parisien Mantle, with deep round cape and no sleeves.  
 „ 450.—The Vermilles Visite Mantle, for satin & fur.  
 „ 460.—La Douillette Ensaie, a novel form of long Winter Mantle.  
 „ 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.  
 „ 490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.  
 „ 493A.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.  
 „ 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.  
 „ 471.—The Hermione long Visite Mantle, with Hood.  
 „ 475.—The "Indispensable," a short Visite Mantle with Hood.  
 „ 7.—The Duchesse Winter Mantle.  
 „ 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.  
 „ 26.—The Dora Sortie du Bal.  
 „ 27.—The Merville Visite Mantle.  
 „ 31.—The Braybrooke Manteau Visite.

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*N.B. Nos. 306 to 313 are Summer styles.*

- „ 140.—The Victoria Mantelet.  
 „ 203.—The Althea Paletot, single-breasted, for cloth.  
 „ 211.—Close-fitting, double-breasted Ulster, without belt.  
 „ 211A.—Same style of Ulster, but single-breasted.  
 „ 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.  
 „ 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.  
 „ 239.—Circular Cloak, or Rotonde, with round or pointed hood.  
 „ 246.—The Biarritz Sortie du bal; very elegant and novel.  
 „ 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.  
 „ 306.—The Cavendish Redingote: Single-breasted.  
 „ 309.—The Vienna Redingote: Double-breasted.  
 „ 310.—The Victoria Visite Mantle.  
 „ 312.—The Narcissa Mantelet.  
 „ 313.—The Eastbourne Scarf Mantelet.  
 „ 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.  
 „ 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.  
 „ 335.—The Langtry Jacket, with new shape of Langtry Hood.  
 „ 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.  
 „ 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.  
 „ 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.  
 „ 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

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 „ 212B.—Round Hood for do. do. 3d.  
 „ 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.  
 „ 335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.  
*N.B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.*  
 „ 335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

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**Price 6d. Each.**

- „ 123.—Deep Mourning Costume, for a parent.  
 „ 137.—Mourning Costume, pointed corsage & tunique.  
 „ 167.—Mourning Visite Mantle.  
 „ 168.—Mourning Paletot, double-breasted.  
 „ 184.—Widow's Mourning Dress. Corsage and open tunique.  
 „ 228.—Half-Mourning Costume. Basquine a gilet and open tunique.  
 „ 253.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.  
 „ 270.—Mourning Costume. Corsage-Redingote and skirt.  
 „ 289.—Mourning Costume. Corsage and Tunique.  
 „ 332.—Deep Mourning Costume.  
 „ 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
 „ 351.—Half-mourning Pelerine Mantle, with pointed ends.  
 „ 352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.  
 „\* For Underskirts, see above.

**JUVENILE COSTUMES.**

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 „ 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
 „ 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
 „ 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.  
 „ 403.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with sash.  
 „ 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.  
 „ 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.  
 „ 142B.—The same Pinafore, for a girl of 11 to 12.  
 „ 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.  
 „ 146.—Dress with low neck for a little girl of 5 or 6.  
 „ 147.—Zouave Suit for boy 8 or 9 years old.  
 „ 150.—Man of War suit for a boy 9 or 10 years. 6d.  
 „ 151.—Boy's Sailor's Suit, age 7 to 8. 6d.  
 „ 151A.—Boy's Sailor's suit, age 10 to 11. 6d.  
 „ 161.—The Ida Costume for a girl of 8. Dress and Jacket.  
 „ 162.—The Alice dress for a girl of 11 to 12.  
 „ 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
 „ 164.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted flounce.  
 „ 165.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and flounce.  
 „ 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.  
 „ 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.  
 „ 176.—Polonaise and skirt for a child of 5 years old.  
 „ 189.—Princesse Dress for a child of 4.  
 „ 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
 „ 214A.—Ditto ditto for a girl of 14. 6d.  
 „ 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.  
 „ 227.—Ball Dress for a Little Girl of 4 or 5.  
 „ 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
 „ 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.  
 „ 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
 „ 235.—The Dora Costume, for a girl of 10 years old.  
 „ 284.—The "Mary" Costume, for a little girl of 6.  
 „ 285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.  
 „ 286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.  
 „ 287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.  
 „ 288.—The Clarice Dress, for a little girl 6 years old.  
 „ 290.—Dress, with gathered body, for a young lady about 15 or 16. 6d.  
 „ 328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.  
 „ 328B.—Ditto ditto for a Girl of 10. 3d.  
 „ 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.  
 „ 335B.—The Alpine Hood. 3d.  
 „ 336.—Princesse Dress for a Girl of 15. 6d.  
 „ 337.—Princesse Dress for a Girl of 12. 3d.  
 „ 337A.—Robe Princesse for a girl of 9 years old.  
 „ 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and flounce.  
 „ 348.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.  
 „ 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.

**JUVENILE COSTUMES, Continued.**

- „ 377.—Little Renée's Costume, for a Child of 5 years old.  
 „ 378.—The Eglantine Costume, for a Girl of 6 or 7.  
 „ 473.—Little Girl's Ball Toilette for a child of 5.  
 „ 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.  
 „ 485.—The Victoria Costume, for a Girl of 14 to 15.  
 „ 486.—Capucine Costume, for a Young Lady 15 or 16.  
 „ 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
 „ 491.—Little Boy's Costume for 5 years old. 3d.  
 „ 493.—Haukerchief Costume, for a Girl of 11 or 12. Very novel style.  
 „ 18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.  
 „ 19.—The Adelina: double-breasted Redingote for a child of 5 or 6.  
 „ 20.—Baby's Toilette for a child of 4 years. Corsage Princesse, and plastron and cape.  
 „ 21.—The Clementina Costume, for a girl of 8 to 9.  
 „ 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
 „ 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.  
 „ 29.—Promenade Costume, for a girl of 10 or 12.

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\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

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## The Theatres.—Continued.

impersonation of *Adrienne Lecouvreur*. Mrs. Bernard Beere sustains, with much power, the part of the Princess de Bouillon, and good service is rendered by Misses Emery, Vane, and Clifford. Mr. Forbes-Robertson is earnest and sympathetic as Maurice de Saxe, and Mr. G. W. Anson acts his part with great power. The play is admirably placed upon the stage, the entire company, and all accessories, forming a worthy setting for the brilliant genius of the graceful lady who sustains the arduous part of the ill-fated *Adrienne Lecouvreur*.

### PRINCE OF WALES'S.

The success attending the production of *A New Trial*, is well deserved, and will doubtless last for a long time. The play is rather sombre and somewhat harrowing, but the gloom is atoned for by the majesty and grandeur of the acting, in which Mr. Charles Coghlan and Miss Amy Roselle deservedly win the first honors.

### NEW SADDLER'S WELLS.

Our readers will have heard with great regret of the death of the genial and talented lady who so ably managed this house, and who so worthily strove to revive the old traditions of its stage. Mrs. Sidney Frances Bateman died on Jan. 13, at her residence in Tavistock Street, leaving behind her unfinished a noble work for the dignity of the stage, and an inconsolable grief for the gifted family of daughters who survive her. The deceased lady is interred at Hendon. By her expressed wish the management of the theatre passes into the hands of her youngest daughter, Miss Isabel Bateman, who will be assisted in her arduous efforts by her sisters—Mrs. Crowe and Miss Virginia Bateman. We are sure that all will unite in most hearty wishes for success to attend this talented young lady, the more especially as she enters upon her new path in compliance with a wish so solemn and affecting. Mr. Toole, with his well-known kindness and sympathy, appeared with Mr. Billington and Miss Ellen Meyrick, for a week, in *The Spitalfields Weaver*, and drew large audiences.

At COVENT GARDEN *Valentine and Orson* proves very attractive to the lovers of pantomime, and *Olivette* continues to charm playgoers at the STRAND. A new comic opera by Frank Marshall and Antonio Orsini called *Lola* has been produced with good effect at the OLYMPIC, and Pinero's *Money Spinner*, with *A Wolf in Sheep's Clothing*, forms an attractive bill of fare at St. JAMES'S.

### THE MIDGETS AT PICCADILLY HALL.

These wonderful little people still continue to attract crowded audiences to their receptions. Their Royal Highnesses the Duchess of Connaught and Prince Leopold have honored the entertainment, and a host of fashionable people daily throng the Hall to see the interesting little creatures. General Mite is very popular, winning all hearts by his frank, cordial way of speaking, while Miss Lucia Zarate's graceful, though wayward, manner affords much amusement to her admirers. Her dresses are varied, and "wonderfully made," fitting the tiny figure to perfection, and every detail of the toilette is faithfully carried out. Not the least pleasant part of the entertainment is the sweet singing and pretty, womanly grace of Miss Jennie Quigley, who has a sweet face, an exquisite complexion, and perfect taste in dress; while the quiet, gentlemanly manners, and intelligent conversation of Commodore Foot convince us that a quick intellect and most refined instincts are perfectly compatible with smallness of stature.

## Miscellaneous.

### ROYAL AMETHYST VELVETEEN.

This elegant material, to which we are very pleased to call the attention of our readers, possesses the lustre, softness, and tone of the best Lyons velvet, and may be used for any purpose to which silk velvet can be applied. It certainly shows the perfection which can be attained in the manufacture of Velveteen, which has now become so fashionable a material that no lady's wardrobe is complete without one costume, if not more, of this elegant texture.

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## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

### EDITOR'S NOTICES.

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For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required. This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

### JUVENILE COSTUMES FOR SPRING, 1881.

Our Next Number will contain a beautifully-colored Steel-Plate Engraving, with Six Juvenile Costumes, and two full-sized Juvenile Patterns, in addition to woodcut illustrations of Juvenile Costumes. Ladies are respectfully requested to give their orders early, as the demand for these Juvenile numbers is very large.

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### "S. A. P." writes:—

"I have made Dress and Jacket up after those patterns you sent me last: they have given great satisfaction."

### MRS. G— writes:—

"Please enter my name as a Subscriber to your valuable Journal, which I have known for some years, but have only taken a number now and then. A friend of mine, who takes it regularly, advised me to do the same, as she said she found that she missed so much by not having it every month. I have several daughters, and we always do our own dress-making, for they are dear, clever girls, ready to turn their hands to anything. We find your Paris Model Patterns very useful, and as they are so cheap, as well as reliable, I think you have conferred a great boon on the public by issuing them. Kindly send me particulars of your Model Busts."

[Our limited space this month obliges us to leave out many very kind letters, expressing encouragement and approbation, but we feel none the less grateful for the goodness of our fair friends, who confer a greater favor than they can imagine possible when they write us a few cordial lines of encouragement to help us on a task which is, at the best, an anxious and arduous one, and we beg of them all to accept our most cordial and hearty thanks.—ED.]

Letters specially acknowledged from "M. R.," "K. P.," "O. T.," "B. A.," "F. L.," &c., &c.

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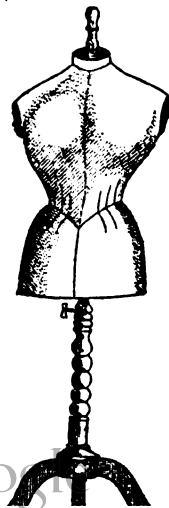
We consider these Busts to be of so much importance to our Subscribers, that we again give the illustration of one on this page. They are supplied only to our Subscribers, and we charge them at cost price, so as to place this great advantage in the reach of all our supporters.

We supply these Busts, for the following sizes of Chest Measures:—30 inches, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in papier maché from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on.

When ordering a Bust for general trade purposes, it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.

Can be obtained only from LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order, cheque, or cash for the amount. A specimen Bust may be seen, and Orders given, at our West-End Office, 6, Argyll Place, Regent Street, W.







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*March 1881*

*Plate 1*

*The World of Fashion.*





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March 1881

Plate 2

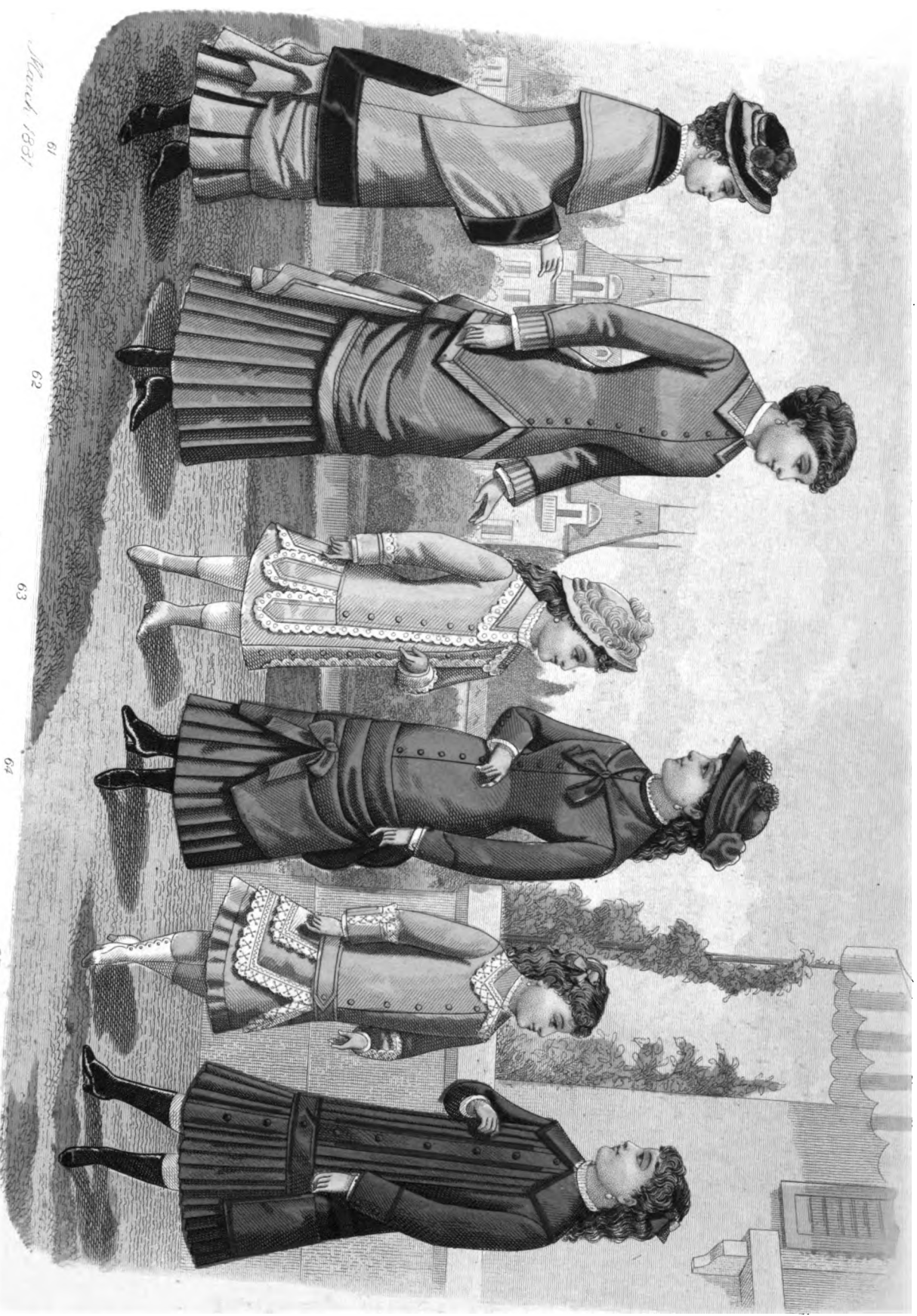
The World of Fashion.











March 1891

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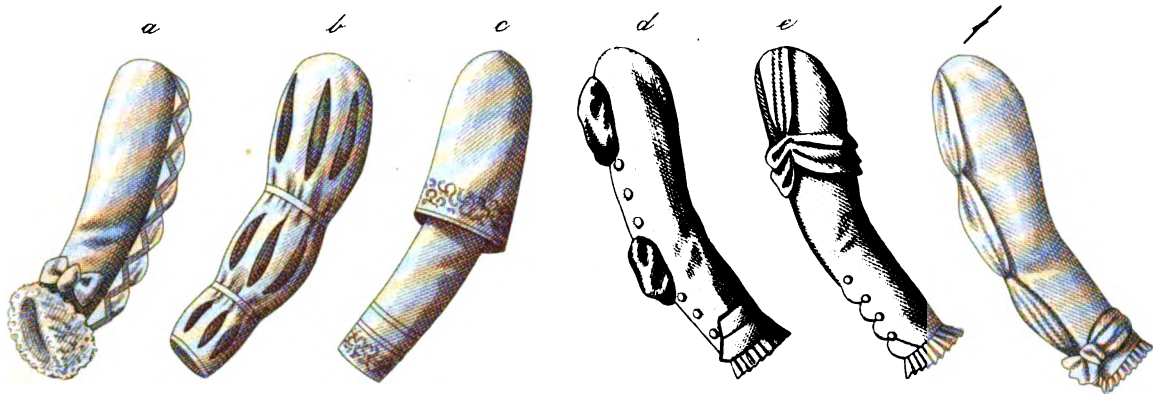
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The World of Fashion,

Vol. 2





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March 1881

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Plate 4

The World of Fashion.





# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.



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PLATE 2.



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PLATE 3.



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PLATE 4.



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Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.

March, 1881.



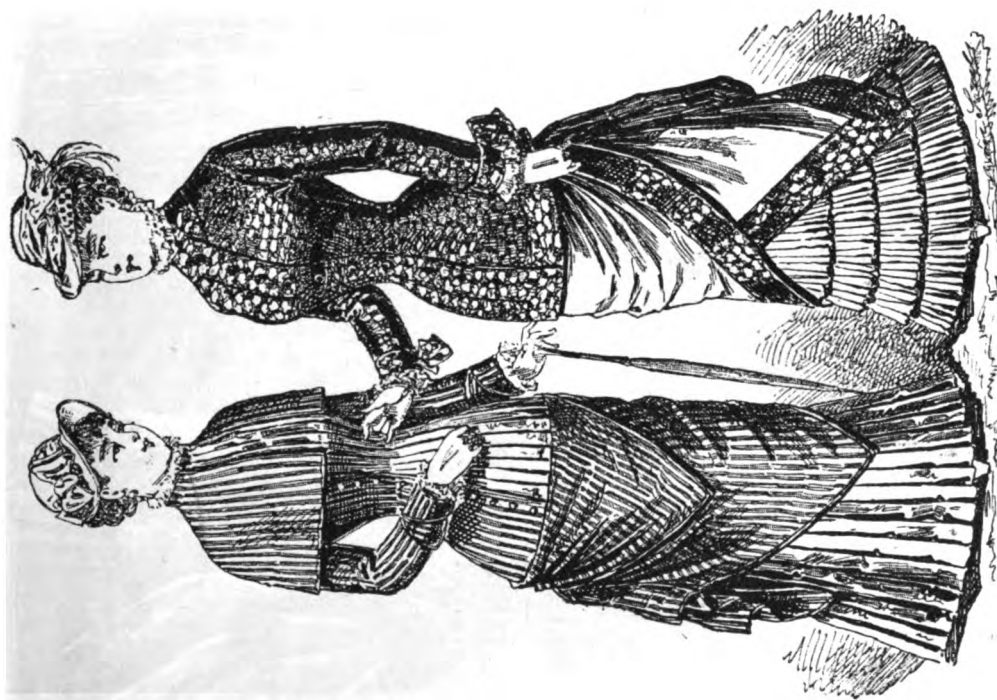
BELHATTE GIRARD  
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45 Full-sized patterns, numbered as above, may be had from the Editors, Price Sixpence each, post free.

Plate 6.

The World of Fashion.

February, 1881.



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These Costumes are from the Grand Magazins Aux Trois Quartiers, 21—23, Boulevard de la Madeleine, Paris.

*Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.*

February, 1881.

The World of Fashion.

Plate 7.





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February, 1881.

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THE WORLD OF FASHION.

Winter Costumes, from the *Grande Magasins Saint-Joseph*, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.

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Plate 8.

# LE MONDE ÉLÉANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 686.

FEBRUARY, 1881.

Vol. 58.

### Observations

ON

#### LONDON AND PARISIAN FASHIONS.

The partial reconciliation of the French Aristocracy with Paris, has had a most beneficial effect for all parties, coupled with the growing prosperity of France. We hear no more complaints from the Dressmakers; the Drapers are doing a very excellent business, and Manufacturers have their novelties taken up as soon as they are produced. Paris will soon regain its former gaiety and liveliness. There have been more balls this season than have been known for some time past; costume is getting richer, there is greater variety of form, and more harmony of color. The present Fashion is beautifully adapted to show the female form to advantage; the chief ideas are taken from the classic type, but there is no exaggeration in any way; some have endeavoured to bring in a certain tightness across the hips, but it has never been adopted by the higher classes in Paris; one or two Parisian Journals have tried to introduce it, but they have never been followed in Paris, though some dress-makers in London have fancied it was a fashionable style, and it has led them to make mistakes.

In dresses there is a tendency to place more fulness at the back of skirt, hence the partial introduction of the crinoline at back; the front and sides retain their ancient plainness. Short skirts are more worn; for carriage wear the usual long trains are still fashionable.

Sleeves have now a great variety of form; we shall give several new ones in our next month's number. Hoods and capes continue in fashion at present.

In Mantles, Jackets, and Visites, there are several new forms and colors, black is not so universal, and several new materials are about to be introduced, all of which will receive due notice in these columns.

Evening dresses are in great variety in Paris; they are in great demand at present, and they are generally very simple and elegant.

#### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
Jan. 26th, 1881.

Ma Chère Amie,

I am going to commit a few indiscretions in your favor, hoping they will be pardoned by my friends.

We (that is, I and — and —) had, yesterday, a long consultation about the coming fashions—weighing here, analysing there—and, in fact, dissecting Fashion, so as to come to a right understanding of all its combinations. We know, as a whole, that Fashion is always thought very fickle, very changeable, and, some even say, very inconstant. Our committee (on this occasion) was happily of an unanimous opinion; we all, after many years' study, have come to the conclusion that, just now, Fashion is, for once, steady and reasonable, and not too extravagant, taking it as a whole.

The costumes prepared for the coming season are very elegant, though simple; not so much material will be required, as the dresses will be short, made narrow, all the fulness being thrown behind, and made of elegantly-designed materials: in fact, Fashion seems more than ever inclined to leave the fair wearer to play a great part in enhancing the elegance of her toilet by her own natural grace, and by her taste for combinations of color.

Thin satin brocades, flowered *mousseline de laine*, *foulards*, and *mousseline de l'Inde* will be the fashionable materials; as for colors, dove trimmed with mauve, red with pink, blue with white, &c., will be the natural combinations. Jewels will be used extensively in the ornamentation of dresses: not only will they appear in hats, but on the corsage, on the sleeves, on the *relevés* of jupe, on gloves, &c.; these, however, must be but sparingly used, for, as the proverb says,—“*abondance est nuisible*.”

Fans will be worn—large for garden use—small for theatres, concerts, &c.: a pretty show of fans was made the other day at the Vicomtesse de G—'s birthday ball, but the prettiest and most admired were the flower fans. The fan is kept opened, and serves as a bouquet, fan-shape: the colors were white and blue, white and pink, white and red, and made of small natural flowers only: these can be easily done at home by nimble fingers. The flowers are sewn on white net; the net is cut the size of the fan, and, when well filled with flowers, is sewn on the fan, which can be covered on both sides. Initials, or mottos in flowers can be thus worked very elegantly, and bring showers of well-deserved compliments on the fair possessor. Fans are also made with small flat feathers; and birds, flowers, or monograms, can be made with them.

Bonnets will continue to have strings, but these strings are much shorter, allowing enough only for a large bow, without ends, and fastening under the

ograms and crests can be  
I should advise your friends to  
such a display.

Bags and reticules will be seen with every costume. I am afraid they will follow the example of the hood, and be of every dimension and form, the great bulk of them being more an encumbrance than a finish to a toilette. In all these things, however, it is best to be moderate, and always to take care that what you carry is elegant and tasty.

Under-petticoats will be worn shorter and narrower than last year, and will be trimmed at bottom by three and four rows of lace, intercepted by *plissés* of *surah* of various color. Deep circular bands will be fastened on them at top to prevent increase of size around the hips.—Yes, everything tends toward making the female figure as classic as possible, and this means that beauty of form will reign supreme.

In my next letter I will try and give you an idea about the jackets and mantles that are in preparation.

Ties and *fichu* are still very much used, but for day wear the sombre colors are most worn, red being very much favored. For evening and dinner wear, soft-colored bows and *fichus* are also to be seen.

Boots do not change as to form: the only novelty is that the buttons start from much further back, imitating the gaiter. It is neither an elegant style, nor are the boots easily buttoned without the aid of a maid.

COTTESE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 26 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsao Place, Kensington, London, W.*

### THE CARO VISITE MANTLE (33)

Our first pattern is the novel and elegant style of Visite Mantle, which is illustrated on the second figure of our first Plate for this month, and which is called the Caro. It consists of three pieces—front, back and sleeve in one piece, and Hood. In the front the projecting piece, which is to form the underside of sleeve, must be turned back on the pricked line. The projecting piece of the back, forming the upper, or outside, of sleeve, is then to be joined, placing the two and three cuts in these pieces exactly over each other. The back and front skirts are joined by the seam, marked by the one cut. The shoulder seam of front is joined to the shoulder seam of back, and the round part that forms the sleeve is sewn to the back and forepart, a little fulness being put in to give room for the shoulder, as shown by the short, pricked lines. The middle of back is left open from the bottom as far as the notch. The making up of the Hood is so simple as to need no description.

### THE NEW MOUSQUETAIRE COLLAR.

Our second pattern (cut in blue paper, and marked by one round hole) is the deep form of collar which is shown on fig. 1 of Plate 1, fig. 1 of Plate 3, and figs. 3 and 4 of Plate 7. The collar, as here given, will meet in front like fig. 3, Plate 7; for the other figures the front is to be sloped off more or less as required, or as shown by the pricked line. For fig. 4, Plate 7, a second collar of the same form, but nearly double the depth, must be added.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 6d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

The Reverse views of all the Costumes on Plates 1, 2, 3, and 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(32).—The Janzé Morning Promenade Costume of bronze *cachemire*, trimmed with cerise satin. The body is pointed back and front with a *plissé* plastron in V shape; the front is ornamented with gathers and two pointed draperies, edged by a band of satin, and trimmed with loops and bows of bronze ribbon; the back is looped up in quite a new style, and falls elegantly on the skirt: a *plissé* of satin edges the skirt. Quantities required: 12 yds. *cachemire*; 4½ yds. satin; 18 buttons; 3 yds. ribbon.

Fig. 2.—(33).—The Caro Visite Mantle of fancy checked cloth, trimmed with sable: the hood and cloak is lined with red *surah*. This most comfortable cloak is quite a favorite. It takes 2½ yds 54-inch cloth; 5 yds. *surah*; 5 yds. fur; 12 large buttons.

We give the pattern full-sized with this Number.

Fig. 3.—(34).—The Valleroy Fashionable Promenade Costume with hood and cape: the front is *en princesse*, laid in deep folds; the back is *froncé*, of a lighter shade of *cachemire*, and falls in two points on the *bouillonné* skirt: it is trimmed all round by rows of braid; the hood is lined with light-colored *surah*. Will take 11 yds. *cachemire*; 2½ yds. light brown *cachemire*; 36 buttons; 1 tassel.

### PLATE THE SECOND.

Fig. 1.—(35).—The Sandringham Costume of Mauve *cachemire* and *broché*, enlivened with *vieille-or* satin. The dress is of *princesse* shape in front, well draped by a band of *broché*; a simulated underskirt of *broché* is separated by a double cord and tassels; each opening is filled by *plissés* of *vieille-or* satin; the back is elegantly draped, and forms a large bow; double rows of buttons, united by a cord, ornament the front. The sleeves are puffed at the elbow, and well ornamented at wrists by *revers* and cord. Will require 6 yds. *cachemire*; 3½ yds. *broché*; 24 buttons; 3 yds. satin; 2 yds. *passementerie* trimming; 3 yds. cord.

Fig. 2.—(36).—The Méline Black Satin Carriage Toilette. The *cuirasse* is cut square back and front, and ornamented by *passementerie*: the opening is filled in by small gathers. The overskirt is well draped by deep folds, fastened at side; the back forms a *pouff*, and falls in fan shape over the train, which can be unbuttoned and taken off when a walking skirt is required. The whole is trimmed with feather trimming: two deep *plissés* with gathered headings, complete this elegant and becoming toilette. The train is fastened on a band, which band is provided with button holes; under the second *plissé* at back are sewn buttons, to which the train is fastened: the train can also be fastened quite at the edge of the dress, but does not look so well. It will take 18 yds. black silk, or 24 yds. black satin; 5 yds. feather trimming; 2 yds. *passementerie* trimmings; 18 buttons.

Fig. 3.—(37).—The Hervé Promenade Costume of light brown *cachemire*, trimmed with *broché* and



satin. The coat body is trimmed by a large collar and *revers*; a *gilet* is made of *broché* and *bouillonné* satin, and at the three openings at back, *plissés* of satin are sewn in. The skirt is crossed by two draperies, fastened at right side, on a box pleat of *broché*, by two rosettes of satin; at left side they are caught under the back draperies, which are ornamented by a large satin sash, bows and ends falling on the skirt. It will take 11 yds. *cachemire*; 2 yds. *broché*; 1½ yds. satin; 12 buttons.

### PLATE THE THIRD.

Fig. 1.—(33).—The Beauvan Dinner Dress of silk and brocade. The body is opened *en V* in front, trimmed with crepe *plissé* and *revers*. A reticule matching the dress, and trimmed with lace and ribbon, hangs from the left arm. Three draperies, edged with fringe, cross the front, and terminate under a wide band, ornamented with rich *passementerie*: the back is well draped, and the skirt is edged with three *tuyautés*. It will take 13 yds. silk; 4 yds. brocade; 4 yds. fringe; 12 buttons.

Fig. 2.—(39).—The Du Barry Ball Dress of fancy muslin over pink silk. The pink silk dress is *en princesse*, covered over in front by three draperies, fastened at left side with *rosaces*; at right side, under the train, a band encircles the waist, from which start the draperies, edged with lace, that trim the front; the back is looped up, and the train forms two puffs. The body is opened *en V* to the waist, filled by a satin *plissé*, and crossed with pink cord. Quantities required: 12 yds. pink silk; 8 yds. fancy muslin; 16 yds. lace; 2½ yds. satin for *plissé* and *ruching*; 2 yds. cord.

Fig. 3.—(40).—The Luchesi Dinner Dress of claret-colored plush, trimmed with embroidery, which may be replaced by Irish crochet, or any other lace, to make it more elegant. The *cuirasse* is opened square: the trimming is sewn on to imitate a *gilet*, or a white *gilet* may be substituted. The skirt is edged all round by a long *plissé*, and in front by double gathered flounces; the sides are *bouillonnés*, and the back well draped. It will take 14 yds. plush; 12 buttons; 10 yds. embroidery or lace.

### PLATE THE FOURTH.

On the upper portion of this Plate are represented the following new and elegant styles of Muffs:—

No. I.—Black Velvet Muff, forming a bag. The top opens like a reticule: inside is fastened a pocket, which is very useful, and forms a safe place for the purse. It is trimmed with *passementerie* and lace, and will take ½ yds. velvet; 2½ yds. lace.

No. II.—Muff of satin brocade, trimmed with fur, and ornamented in the middle by bows, forming a nest for the little bird, which can be in gold, silver, or imitation gold, and highly ornamented with brilliants. It will require 12 inches brocade; 1 yd. fur; 2 yds. lace; cords and tassels.

No. III.—Muff of ruby plush, forming a bag, trimmed with lace, cream-colored ribbon, and *thé roses*. Quantities required:—3½ yds. plush; 2 yds. lace; ½ yd. ribbon; a cluster of roses.

Fig. 1.—(41).—The Isabel Promenade Toilette of Navy blue *cachemire*, trimmed with red and dark-blue plush; the jacket is tight-fitting, with a belt all round, or one only starting from the side seams and fastening in front: it is ornamented with a deep collar and cuffs, and has a *bouillonné* drapery in front. The skirt is well draped at side by a bow, and opens on three flounces, edged by plush. Quantities required: 5 yds. double-width *cachemire*; 3½ yds. plush; 18 buttons; 2 yds. ribbon.

Fig. 2.—(42).—Elegant Black *Cache-mire* Costume, trimmed with satin and fringe. The *cuirasse* body is pointed back and front, and trimmed with folds of satin and a *V* shaped *plissé*; front crossed over with cord. The skirt is stylishly gathered at side by a *passementerie* trimming, and well looped up behind. An underskirt of six *plissés*, headed by gathers, fills up the opening of the draped polonaise. It will take 7 yds. double-width *cachemire*; 4½ yds. fringe; 2 yds. satin; 4 yds. cord.

Fig. 3.—(43).—The Cheviot Waterproof Cloak, with a cape and a hood, lined with red *surah*. It buttons in front by one row of buttons. Quantities required; 7 yds. Cheviot; 18 buttons; ½ yd. *surah*.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

Fig. 1.—(44).—Bridesmaid's Toilette of ruby-colored velvet, trimmed with pink or cream satin; the body and side gores are of velvet: the front *bouillonnés*, the tabs, the folds, the rosettes, back *bouillonnés*, and puffs of sleeves are of satin. Quantities required: 8 yds. velvet; 10 yds. satin; 18 buttons.

Fig. 2.—(45).—Wedding Dress. This very elegant wedding toilette is composed of white satin, plush, or *velours frappé*, and muslin. The back is *en princesse*, and forms a long train, trimmed by *plissé* of plush or embossed velvet, and a rich *balayouse*: in front the body is cut *en pointe*, and trimmed by a *V* shape *gilet* of velvet or plush, crossed by a satin cord, and forming at top a chemisette of white muslin. The *bouillonné* front is of white muslin, edged by a garland of orange blossoms; a large *bouillonné*, and a *plissé* of muslin, crossed by five folds of satin, coming to a point in front. Three folds of plush or velvet encircle the dress. It will take 13 yds. satin; 4 yds. plush or velvet; 2 yds. muslin; 4 yds. satin cord.

Fig. 3.—(46).—Reception Toilette of black satin, *cachemire*, and velvet: the body is pointed in front, and ornamented by folds of satin, and a collar and band of velvet. The back is opened, and trimmed with a *plissé* of satin; the overskirt, like the body, is of *cachemire*, edged by a band of velvet, well draped at sides and at back over an elegant petticoat of black satin. Quantities required: 6 yds. *cachemire*; 4½ yds. velvet; 10 yds. satin; 18 buttons.

Fig. 4.—(47).—Visiting Costume of fancy Cheviot, trimmed with satin. The *cuirasse* is cut round, opened in front, and trimmed with *revers* and a deep collar of satin; the overskirt is well draped at left side by a cord and tassels, and trimmed by a broad band of satin; at right side it is looped up under the back draperies. The petticoat is *plissé*. It will take 6½ yds. Cheviot; 18 buttons; 4 yds. satin; 3 yds. cord; 2 tassels.

### PLATE THE SEVENTH.

The Costumes on this Plate are designed for us by the celebrated Maison "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris.

Fig. 1.—(48).—Elegant Promenade Costume of striped plush, of the color called "*prune monsieur*," and the same colored satin. The Jersey body buttons on both sides on a *plissé gilet* of satin; the overskirt, of shawl fashion, forms two points in front, and is well puffed at back on a *plissé* petticoat of satin. Will take 10 yds. plush; 9 yds. satin.

Fig. 2.—(49).—Promenade Toilette, made with English serge and embossed velvet; the *cuirasse* body is quite round: the overskirt is made of two points, crossing each other, trimmed by a band of velvet, and falling over a *plissé* petticoat. Quantities required: 6½ yds. velvet; 8½ yds. serge; 18 buttons.

The serge is sold at the Trois Quartiers, Price 2s 5d. a yard.

Fig. 3.—(50).—Handkerchief Toilette of dark-colored Madras. Round jacket trimmed in front by folds and a collar. The skirt is made with two points, shawl fashion, well draped behind over a *plissé* petticoat. It will take 10 squares; 16 buttons.

Sold at the Trois Quartiers, Price £1 12s. 6d.

Fig. 4.—(51).—Madras Costume; the body is gathered in a band, on which a *basque* is sewn: the back is like a Norfolk jacket. The overskirt is formed of two draperies crossing in front, and well looped at back over a *plissé* petticoat. Will require 10 squares; 16 buttons.

Sold by the Trois Quartiers, Price £1 12s. 6d.

### PLATE THE EIGHTH.

*These elegant Costumes are designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.*

Fig. 1.—(52).—Home Toilette of Navy-blue satin, embroidered with red and light-blue floss silk. This dress is out *en princesse*, ornamented in front by five deep folds, and an embroidered square *tablier*: the back is very elegant. Quantities required: 18 yds. satin; 18 buttons.

Fig. 2.—(53).—The Cora Black Velvet Costume, trimmed with *passementerie*; the body is made in *redingote* style, opened in front, and falling deeper at back; the overskirt is elegantly draped with ribbon on a long *plissé* underskirt. It will take 16 yds. velvet; 2 yds. *passementerie*; 24 buttons; 3½ yds. ribbon.

Fig. 3.—(54).—Dinner Dress of grey Japanese silk: the body is pointed in front, and terminates in wide bows and loops; the front of skirt is trimmed diagonally with folds, edged with fringe. The underskirt is made in wide pleats, ornamented with *passementerie*; the train is elegant and rich. Will require 14 yds. Japanese silk; 18 buttons; 1½ yds. fringe; 7 yds. *passementerie*.

**TRUE BEAUTY.**—True beauty lies not altogether in regularity of feature, or fairness of complexion, but in that expression of face which tells of a beautiful soul within. It is seldom, however, that a person possessing these latter-named attributes will have ungainly features. The eye, as part of the features of the face, is a true index of the soul within, and from that, beams either love or hate; and, in time, by constant exercising of certain faculties of mind, the other features, as well as the eye, are stamped with the mark of mind, which only a change of mind can efface. A beautiful face can be made an ugly one; an angel can be transformed into a demon by long-continued exercise of hate and revenge.

Passions, like wild horses, when properly trained and disciplined, are capable of being applied to the noblest purposes, but when allowed to have their own way they become dangerous in the extreme.

## A HARVEST OF TARES.

By G. EWART FLEMING.

### BOOK THE FIRST.—SOWING.

#### CHAPTER II.

WHAT SALOME HEARD.



ALOME SOMERST watched the receding figure of her husband until it disappeared in the misty morning light, and then, with a choking sob, hurried into her lonely dwelling. Her child was still asleep, or Salome might have cast herself beside the cot in an agony of grief, but mother-love prevailed even over wifely sorrow, and no outburst of weeping startled the babe from its peaceful slumbers.

Salome sat down by the window, and, leaning on the sill, she buried her face in her hands, and wept silently.

She could hear the movements of Mrs. Jerrold in the room below as she prepared the young wife's lonely breakfast, and before long the little nurse came to summon her mistress to that meal. As Mrs. Somerset descended the stairs, the postman's knock resounded through the house, startling her, and waking baby, who was at once comforted with food by the nurse. Salome re-entered the bedroom to kiss her darling, and then went down to the parlor.

A letter addressed to herself lay on the table, and Salome recognised the handwriting of the landlady of their late lodgings in London. She opened it with a little feeling of curiosity, and found that the envelope enclosed another letter addressed to her husband. She turned it round, and, to her surprise, the seal bore an inscription—"The Cosmopolitan Bank, Limited, Gresham Buildings, E. C."

In that moment the first shadow of a heavy cloud fell on Salome Somerset, and, like the lightning-flash before the storm, the question darted through her mind—"Why do John's employers address a letter to him at a place he has left nearly a month?"

Child-like and trusting as John Somerset's wife had hitherto being, she was by nature prone to suspicion, or, it may be, that she had a quicker appreciation of other people's motives than most women; be that as it may, an unexplained circumstance had, at all times, power to excite her curiosity, and it was,

therefore, no cause for wonder that many strange thoughts passed through her mind as she held the letter from the Cosmopolitan Bank in her hand.

"I will open it," she decided at last, and, with Salome, at all times to will was to act.

She sat down on the low chair which she had occupied the evening before, when waiting for her husband.

It ran as follows:—

"February 4th, 18—.

"Dear Sir,—

"*Since my interview with you, when I was unwillingly obliged to decline the offer of your services, an opportunity of using them has occurred. If you will call at the Bank to-morrow, or next day, about eleven a.m., and enquire for me, I think I can offer you a post which it may suit you to accept.*—Yours faithfully,

"HENRY FULLER, Manager.

"Cosmopolitan Bank,  
"Gresham Buildings, City."

I think the reading of this letter smote Salome Somerset to the heart.

Other blows followed, heavier and more crushing, but there was all the agony of newness in this stroke.

Her husband had deceived her!

For what cause she knew not, nor, in that first moment of utter bewilderment, did she care to inquire: it was enough that he had deceived her, deeply and deliberately. Confidence was at end between them. The man she loved had left her that morning with a lie upon his lips.

Whither had he gone? Where and how was that month to be spent, which he had told her was to be devoted to the interests of the Cosmopolitan in Paris?

Where was he now? *And with whom?*

I have said that Salome was of a suspicious nature, and in that moment a terrible suspicion awoke in her mind. What if her husband had forsaken her? What if he had left her for ever—perhaps for some other woman?

It may seem to you, my reader, an ungenerous haste with which Salome judged John Somerset; but I ask you to remember two things—First: Salome's experience of the world was a very narrow one, but it had been hard, and not always of such a nature as to enable her to think the best of suspicious circumstances; Secondly: which of you, in her place, with such a letter, bearing such a date and of such contents, in your hand, would have judged more favorably the hus-

band, the brother, or the friend, who had, to say the least, unquestionably deceived you on one plain point?

Salome rose from her seat, and paced up and down the little room.

"What can I do?" she murmured under her breath; "what can I do to find out the truth of this? I know he is to be in Paris, for here is the address he gave me to send my letters—*Post Restante, Paris*. Oh! where is he? where is he? I must know the truth. I must find out something of his movements. If I sit still here and ponder over this letter I shall go mad."

She sat down again—this time by the piano—and tried to think of what was best to do. She recalled her husband's agitation of the previous night, and wondered that she had not, at the time, attached more importance to it: she remembered his passionate and repeated assertion—

"For you and the child. I could not go through with it if it were not for you and the child."

A cold sweat broke out on her forehead.

What was it that he had undertaken? What was it which had dismayed him? What was that thing, the bare contemplation of which seemed to have broken the high spirit of proud John Somerset? Her eyes wandered helplessly round the little room, resting, at last, on a photograph of her husband, which, simply framed, hung over the piano. She rose and fixed her gaze on that pictured face. But she could not continue her scrutiny of the beloved countenance, and the brown eyes filled with tears as she withdrew them from the picture.

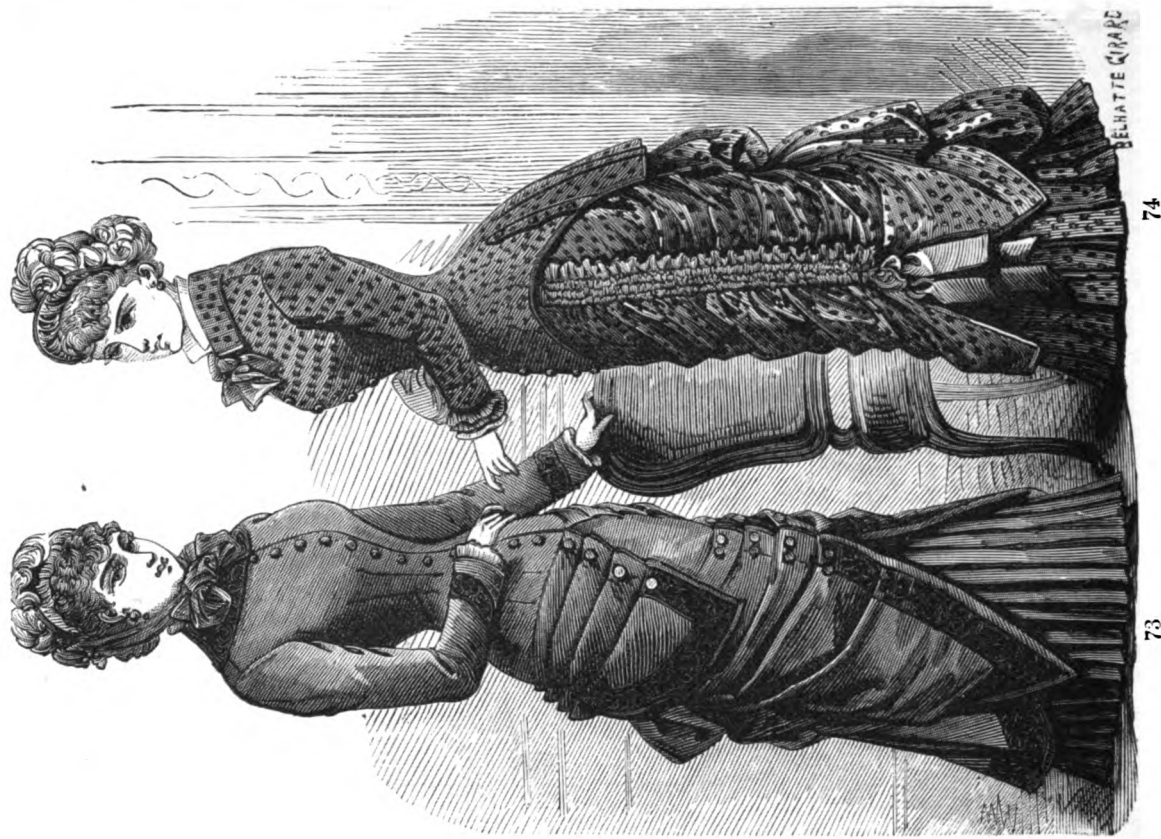
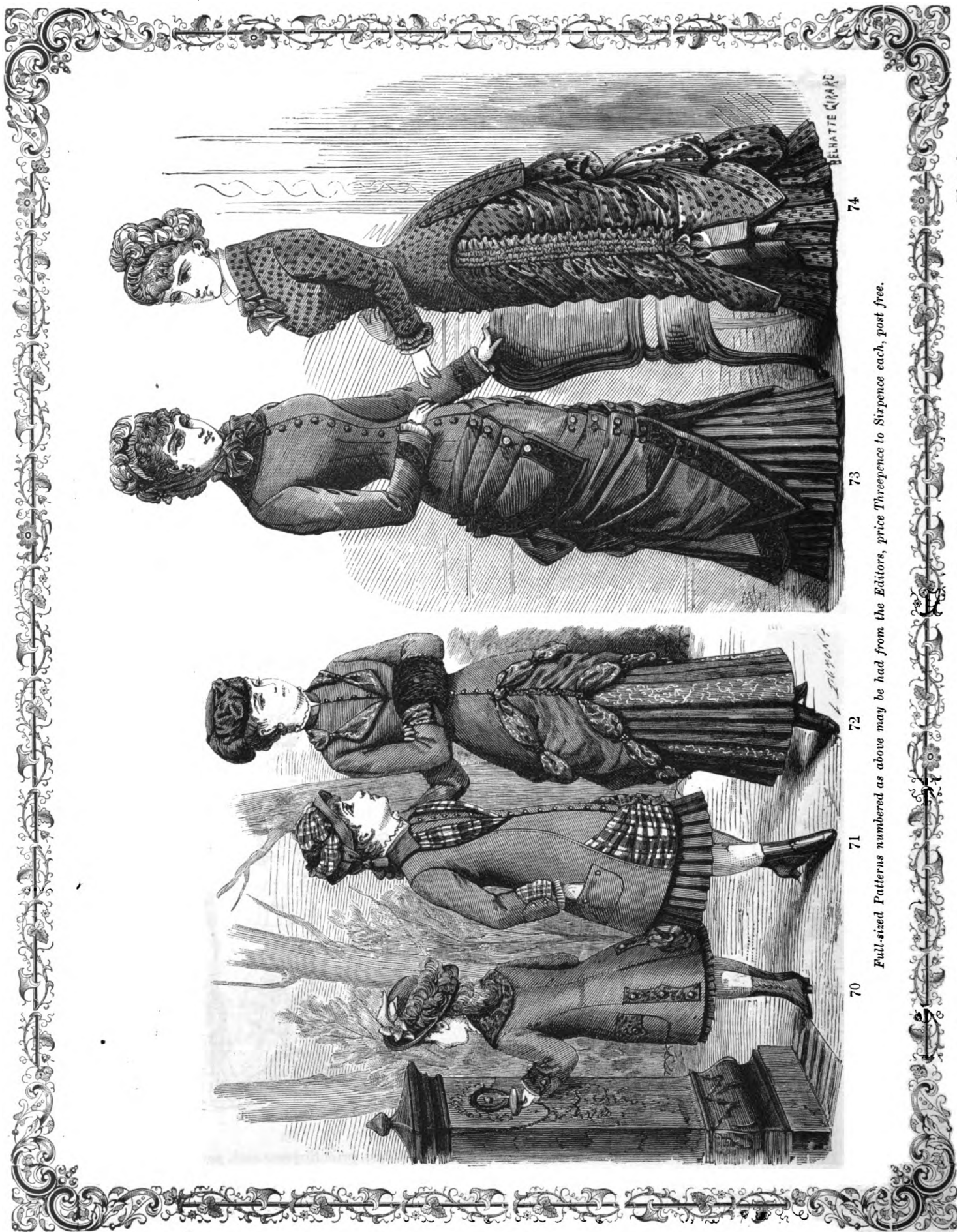
On the piano, still open, lay the duet they had sung together on the previous evening, and at the sight of it a confused remembrance of their conversation concerning Miss Dysart came into Salome's mind.

Little by little she recalled everything which her husband had said, and finally, as her thoughts cleared, they became fixed upon the promise he had extracted from her—never to mention the name of Anne Dysart to him again.

Darker suspicions awoke in Salome Somerset's mind, and from that moment her thoughts fixed themselves with cruel and jealous intentness upon the idea of the heiress, and that old, unconcealed fondness she had shown for Lady Lucy's son.

"I think," said Salome to herself, with a curious calmness, "I think I must ask Anne Dysart for news of my husband."





74

73



72

71

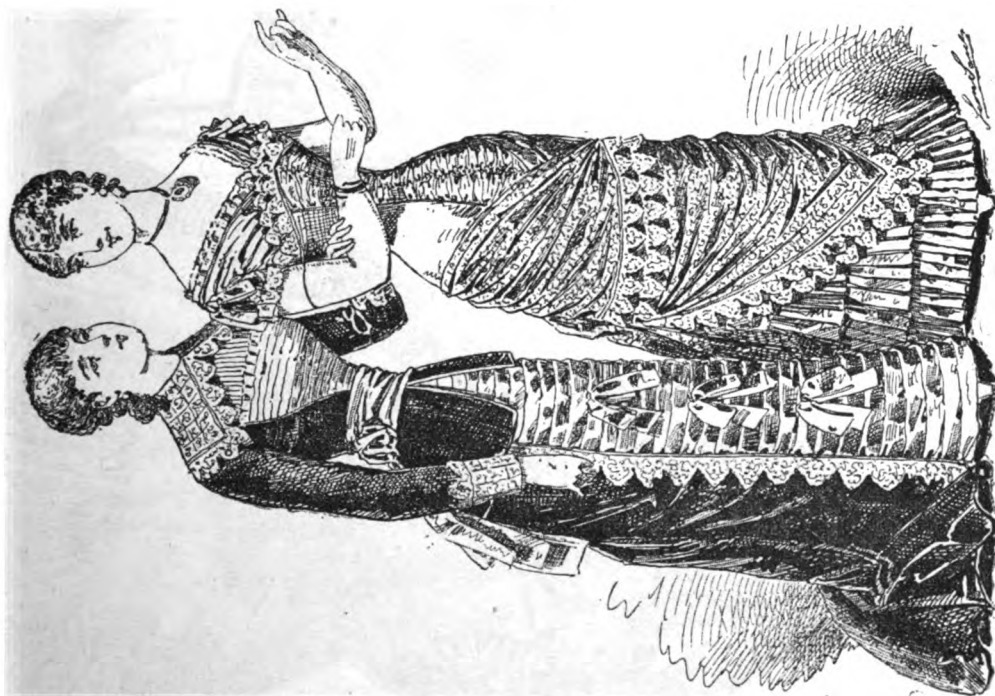
70

Full-sized Patterns numbered as above may be had from the Editors, price Threepence to Sixpence each, post free.

March, 1881.

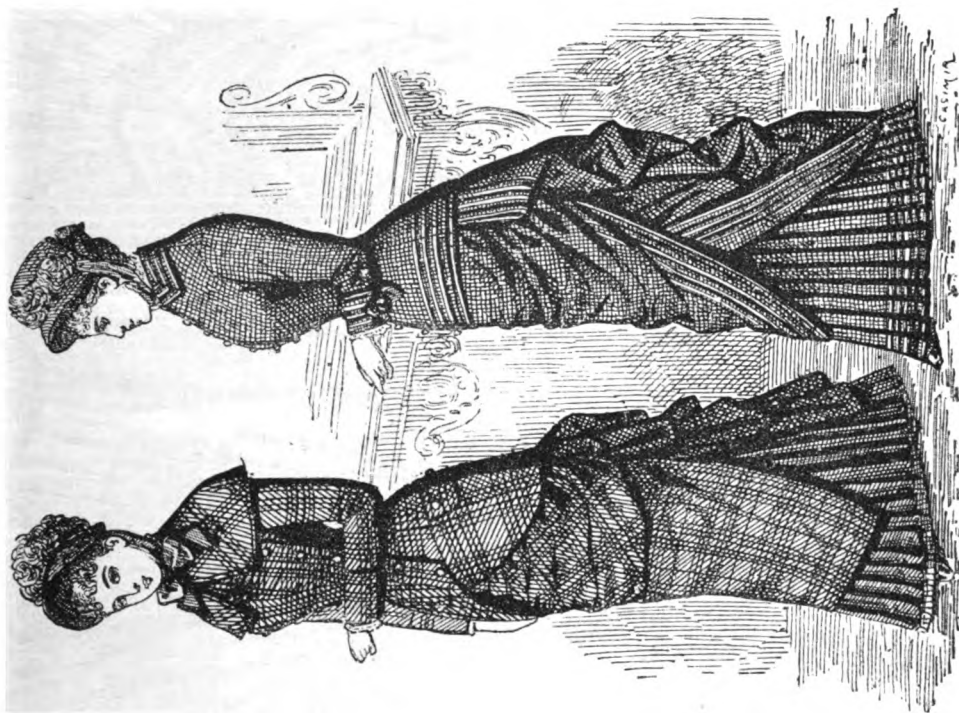
The World of Fashion.

Plate 6.



75

76



77

78

These Costumes are from the Grands Magazins Aux Trois Quartiers, 21—23, Boulevard de la Madeleine, Paris.

*Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.*

March, 1881.

The World of Fashion.

Plate 7.





March, 1881.

THE WORLD OF FASHION.

These Costumes are from the *Grande Magasins Saint-Joseph*, 117-119, *Rue Montmartre*, and 2, *Rue Joazelet*, Paris.  
Full-sized Patterns numbered as above may be had from the *Editeurs*, price Sixpence each, post free.

82 Plate 8.



LE MONDE ÉLÉANT  
OR  
THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 687.

MARCH, 1881.

Vol. 58.

Observations

ON LONDON AND PARISIAN FASHIONS.

France never before enjoyed the prosperity she has at the present moment, consequently all trades connected with fashion are making great progress. Manufacturers, Drapers, and Dressmakers are fully engaged. Costume was never more carefully studied than now. Fashionable *réunions* among the various Political Parties are of every-day occurrence. The French Fashion publishers are likewise very active, but among their books we see as many eccentricities as ever. For our present number we have selected from the first dress-makers, all the costumes that are suited to the quiet refined taste of English Ladies, so that our Journal is quite free from all eccentricity or exaggeration.

Dresses trimmed with a different color still continue fashionable; as the season advances we shall see more figured silks; the dresses will be figured and the trimming plain silk. We have given the most fashionable colors. Both light and dark blue dresses, trimmed with red, still continue fashionable; dark dresses with brocade trimmings of a shade lighter are still worn.

Great attention is now being devoted to sleeves, the tight plain top has been so long worn, it is felt there must be a change: all sleeves will therefore be a little larger and fuller at the top: we have in our fourth plate given a great variety of sleeves, so that our readers may select at pleasure; but it must not be considered that the old sleeve is gone out: that style will still be fashionable with the exception of being made a little larger at top.

We wish to call especial attention to the present Number, as representing the latest and most varied styles of Juvenile Costume, thus making it of great value to mothers, and to all who have the arrangement of children's wardrobes. Costumes for all ages are represented, and

we are sure that Ladies purchasing the Number, and availing themselves of our Model Patterns, will find no difficulty in providing the little ones with suitable and elegant attire for the coming season.

Our April Number will contain many novelties: among others, our Half-Yearly Mantle Plate, replete with the latest and most *recherché* styles in outdoor garments. A pleasing feature, also, will be a Plate representing the scene of our great University Boat Race, with Costumes suitable for the occasion. An elegant Wedding Plate will also be made an important item in the April Number.

OUR PARIS LETTER.

Faubourg St. Germain, Paris.

February 23rd, 1881.

Ma Chère Amie,

In my letter to you last April I wished for the return of the innocent white muslin, as the Queen of the Ball-room. My wish found an echo in many young hearts, and my numerous fair friends, both in England and France, have done their best towards its fulfilment. What is there more graceful, sweeter, or more charming than a room filled with happy, young, and innocent faces all arrayed in white, combined with pink, red, blue, or mauve? These toilettes are always fresh and new, for they may be many times re-combined with different colors, or worn over *transparents* of different shades. Natural and artificial roses are used in profusion. Natural flowers are worn, more particularly in the hair, not only for balls, but for concerts, theatres, afternoon gatherings, tea-parties, &c.

As for jewels, their variety is bewildering, and I should require many columns to describe them all to you. I will merely mention the newest. The *aigrettes* of diamonds, rubies, &c., with white, or colored feathers, are to be seen extensively worn at balls, and the opera; dresses are draped with buckles, bows and arrows, and clasps—in gold, silver, or jet for the daytime: diamonds, and other precious stones for the evening. These will supersede the cords and tassels now in such great favor: the tassels are already less worn, and in their stead gold and silver *aiguillettes* are attached to the end of the cords. A very fashionable short dress for dinner wear is made of either mauve, red, pink, orange, or any brilliant-colored silk, satin, or plush, trimmed with two deep flounces of black lace, a lace scarf, or tunic, falling full behind; the body is made low, or cut square, with a black lace *fichu* elegantly draped on the shoulder; the *relevés* of *fichu* and scarf are made with velvet and flowers. This elegant Spanish toilette was first worn by the elegant and original Comtesse G— de B—.

her Italian style harmonising well with this costume; it is now generally adopted, even by ladies of middle age.

I promised you in my last letter a few ideas about mantles. The predominant style will be the *Visite*, of *gros de Naples* silk, and Irish poplin: this last makes magnificent mantles, and most durable ones, the material not becoming greasy by wear. These mantles are lined with bright-colored *surah*, and highly trimmed with lace, *passementerie*, cord, *aiguillettes*, &c.: the fact is, in the expensive mantles you can scarcely distinguish the material from the trimming. The large sleeves will keep their ground, for they are so commodious, and so fit to wear over our rather elaborate dress sleeves: there is no fear of damaging cuffs and ruffles with a wide-sleeved mantle, and in my eyes nothing looks so charming as a handsome arm and hand, well-gloved, and emerging from a nest of white laces, surrounded by crimson, or light-blue *surah*. The Redingote jacket style will be worn as it was last spring for morning promenades, and more particularly for the country. For this summer mantles of *chenille*, of all colors, to match the costume, are in great preparation; they are of all shapes and styles, from the *echarpe* to the *Visite*: the latter is particularly becoming.

Another attempt at novelty is made in the shape of bodies and cuirasses made of *chenille*, but it will certainly be a failure, for I tried one myself, and it appeared to increase the size of my waist by three inches. Who will accept this?

Another pretty idea, also, is *chenille*, plaited in four or five strands, to make scarves, or trimming, for dresses; this is rather an expensive trimming, but if made at home it will be diminished by half its cost. To make 1 yd. of plaited trimming you must allow 1½ yd. of *chenille*.

For travelling, the Princess Ulster will be most worn, with this difference from last year: each travelling dress will have its own Ulster, matching in color, and lined with bright colors; for instance: a Navy-blue dress will be worn with a Navy-blue Ulster, lined—if not throughout, at any rate by a border of eight inches in front, and cuffs and collar of four inches, of red *surah*, velvet, or plush.

Black silk, which went a little out of favor last year, will not be excluded this year, for our manufacturers have done wonders in producing black silks, *gros grains*, and black silk poplins, of the most attractive and solid textures. If, as we are inclined to believe, simplicity of dress is at hand, these silks are welcome, for with handsome materials like *gros de Naples* and brocade, little trimming is required. We shall then see again duchess-like women moving in our drawing-rooms, clad in rich and magnificent folds of silks and brocade, trimmed with deep laces, flowers, and jewels.

COMTESSE DE B.—

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

### THE ABBE SLEEVE. (C.)

Our first pattern, both the pieces of which are marked by one round hole, is the new style of Sleeve, called the *ABBE*, which is shown on fig. C, of Plate 4. The Sleeve itself is covered at shoulder, and nearly to the elbow, by a sort of cape, or canopy. The position in which the one piece lays over the other is fixed by the notch in each piece at the round of shoulder.

### THE CECILE VISITE (61)

FOR A YOUNG LADY OF 10 YEARS OLD.

Our second pattern is the elegant and useful *Visite* Mantle for a Young Lady of ten years old, which is

represented on the first figure of our Third Plate. The pattern consists of five pieces, viz.:—front, back, sleeve, and front and back of cape.

The two small pieces that form the cape call for no special remark, as the making-up explains itself.

The side seam, which joins the back and front together, is marked by two cuts, with a notch a few inches below them. The upper and under sides of sleeve are cut in one piece, and the underpart, which is the smaller, must be turned underneath by folding it on the pricked line which has a notch at each end: the two cuts showing where the sleeve joins to the side seam of front and back. The underside of sleeve joins to the armhole of front, as shown by the three cuts in each piece. The shoulder seams of front and back are indicated by one cut, and in sewing in the sleeve, the notch at the sleeve head must be placed at the shoulder end of the shoulder seam just named.

If preferred, the skirt of this *Visite* may be lengthened two or three inches.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(55).—The Marie Promenade Costume of light blue *cachemire*, trimmed with cross bands of striped velvet. The jacket is made round, ornamented with hood, collar, and cuffs. The underskirt forms double draperies, over a long *plissé*, trimmed by a band of striped velvet. The back forms three elegant loops. It will take 12 yds. *cachemire*; 1½ yds. striped velvet; 2½ buttons.

Fig. 2.—(56).—The Clarice Visite Mantle of black silk, lined with crimson *surah*, and trimmed with fringe and *passementerie*. Quantities required: 7 yds. silk; 6 yds. fringe; 7 yds. *surah*; 5½ yds. *passementerie*.

Fig. 3.—(57).—The Bernady Promenade Costume of dove-colored *cachemire*, trimmed with light blue satin. The jacket is slightly open in front, and at back it is left apart in each seam, and bound with a piping, and a band of satin. The overskirt is elegantly draped behind, and in front it is gathered and ornamented with two *revers* bound with satin, and a *tablier* over the *plissé* of the underskirt, which is edged top and bottom by a blue *plissé*. Will require 12 yds. *cachemire*; 2½ yds. satin; 18 buttons; 4 yds. satin ribbon.

### PLATE THE SECOND.

Fig. 1.—(58).—The Montebello Watteau Tea Gown of light-brown cloth, trimmed in front with *coquilles* of white lace and mauve satin ribbon. Mauve satin cord and reticule; a *plissé* of mauve satin edges the gown. It will take 5½ yds. cloth, double width; 1½ yds. satin; 9 yds. satin ribbon; 12 yds. lace.

Fig. 2.—(59).—The Bischoffsheim Promenade Toilette of Navy blue silk. It may be made of serge, or any material, trimmed with red silk Madras. The jacket is cut in Redingote style, with a cape and large collar. The back is very elegant. A deep fold is sewn

down the middle of skirt in front, on which are fastened numerous buttons; deep pleats and *revers* make the ornaments of the two sides of skirt: the back is elegantly draped on the train, the whole edged with red Madras. Quantities required: 18 yds. of Navy blue silk; 3 yds. striped Madras; 24 buttons; and 1 *passementerie* ornament for back of jacket.

Fig. 3.—(60).—The Poniatowski Promenade Costume of *lie de vin cachemire*, trimmed with *broché*; the jacket forms a coat tail behind; the *gilet* in front is imitated by the *broché revers*: the underskirt is made of wide *plissée*, crossed at bottom by a double row of scalloped *plissés*. The front is crossed by a drapery of *broché*, gathered up in the middle by a bow of *cachemire*; the back and sides are well draped. Will take 11 yds. *cachemire*; 2 yds. brocade; 12 buttons.

### PLATE THE THIRD.

#### JUVENILE COSTUMES.

Fig. 1.—(61).—Promenade Costume for a Young Lady, ten years old. Dress and Cecile Mantle to match, made of drab cloth and maroon velvet. The jacket is made to fit well on the shoulders, with a cape and collar: large visette sleeves edged, like the jacket, by a band of velvet. The dress is a polonaise, with a petticoat of large fluted pleats, filled in with velvet. Quantities required: For Mantle—3 yds. cloth; 1½ yds. velvet; 12 buttons. For Dress—5½ yds. cloth; 1 yd. velvet; 12 buttons.

We give the full-sized Pattern of this Girl's Mantle.

Fig. 2.—(62).—The Vanessa Walking Costume for a Young Lady of fourteen. It is of mauve *cachemire de l'Inde*, trimmed with pink satin: the jacket forms two points in front; at back it has three openings, filled in with pink satin. The *tablier* falls over a long *plissé*, and is well draped behind. It will take: 8 yds. *cachemire*; 2 yds. satin; 12 buttons.

Fig. 3.—(63).—Little Pearl's Toilette for a Child of four: it is of grey or white piqué, cut *en princesse*, and ornamented with tabs, edged with embroidery. Quantities required: 2½ yds. piqué; 7 yds. embroidery; 24 buttons.

Fig. 4.—(64).—The Emma Visiting Costume for a Young Lady of twelve. It is of brown *cachemire*, trimmed with green or blue silk. Here is a *princesse* dress, forming a *tablier* with three deep folds, edged by large *revers* of silk, falling on a *plissé* underskirt. The body is trimmed by a sailor's collar, and cuffs of silk. Will require 7 yds. *cachemire*; 2½ yds. silk; 18 buttons.

Fig. 5.—(65).—The Janet Dress for a Little Girl of five: it is of pink satin, trimmed with lace or embroidery; it is cut *en princesse*, Redingote style. The skirt is trimmed with large pocket; cuffs and collar, edged with embroidery: the little underskirt can be fastened on the belt. It will take 7 yds. satin; 7 yds. embroidery; 6 buttons.

Fig. 6.—(66).—The Coralie Promenade Costume for a Young Lady of eight. It is of Navy blue poplin, edged with pipings of red satin; the front is all *plissé*, and crossed above the knees by a belt; at back the seams are left open to show the *plissé*; the whole is piped with red satin. Quantities required: 7 yds. poplin; ½ yds. satin; 18 buttons.

### PLATE THE FOURTH.

\*.\* The upper part of this Plate contains the latest Novelties in Sleeves.

Fig. A.—Sleeve ¾ length, made of pink satin, scalloped at the edges, and filled in with a *bouillonné* of white gauze.

Fig. B.—Puffed Sleeve of dove-colored silk, with *cravés* of cerise satin.

Fig. C.—The Abbé Sleeve of Navy blue serge, embroidered with red floss silk. It forms a double sleeve from the shoulder to the elbow. We give the pattern full-sized.

Fig. D.—Tight Sleeve, with two puffs and buttons. It is made of blue and white striped Pekin: the puff is of blue satin, likewise the *revers*.

Fig. E is a Sleeve tight to the wrist, scalloped, and fastened with four buttons: it is puffed at the top, and may form a short sleeve if required; it is made of black silk and ruby velvet.

Fig. F.—Tight Sleeve, with three puffs at the back, and a puffed cuff. It is made of brown silk, with puffs of blue satin.

N.B.—Of course the colors and materials of these Sleeves may be varied as required.

Fig. 1.—(67).—This is a new French style of Mother Hubbard Mantle, gathered down the back, around the neck, and in front, where the gathers form breast pleats; it buttons all down the front, and is trimmed by a frilling, and has gathered pockets and sleeves. It will take 7 yds. material; 24 buttons.

Fig. 2.—(68).—Black Silk Dress, trimmed with satin. The jacket is opened in front, on a *bouillonné gilet*; at back it is cut in tabs, bound with satin piping. The skirt in front forms a sash, and two ends opening on a pleated front, and it is edged all round by a *plissé* and a flounce; the whole is trimmed with bands of satin. Quantities required: 17 yds. silk; 4 yds. satin; 6 buttons.

Fig. 3.—(69).—Travelling Costume of grey *cachemire*. The jacket is quite closed in front, and *plissé* behind: the skirt is elegantly draped in front and at back on a long pleated underskirt. It will take 12 yds. *cachemire*; 12 buttons; 2 yds. grey satin ribbon.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

Fig. 1.—(70).—Little Girl's Double-breasted jacket of cloth and *velours frappé*; the front is ornamented with a broad collar, cuffs, pocket, and *revers* of *velours frappé*. It is for a girl of five, and will take 1½ yds. cloth; 1½ yds. velvet; 24 buttons.

Fig. 2.—(71).—Promenade Toilette for a girl of 7. *Princesse* jacket, ornamented in front with folds of Madras; wide collar, cuffs, and pocket: a drapery of Madras crosses the front over the *plissé*. Quantities required: 6 yds. *cachemire*; 1½ yds. Madras; 24 buttons.

Fig. 3.—(72).—Walking Dress for a Young Lady of 14 or 15. It is of Navy blue serge, trimmed with light-blue brocade. The dress is a *princesse*, gathered up in front, and well draped behind; it is trimmed with folds of brocade; on the *plissé* underskirt, are sewn here and there at equal intervals, folds of brocade. Will require 8 yds. serge; 3 yds. brocade; 12 buttons.

Fig. 4.—(73).—The Beaupré, an elegant Costume of *cassimir*; the jacket forms pointed draperies, and so does the overskirt; the whole is trimmed with *velours frappé*, or plush: the back is well draped. Will require 12 yds. *cassimir*; 2 yds. velvet; 36 buttons.

Fig. 5.—(74).—The Croisette, a Charming Toilette in spotted material; the body is pointed in front, and has a coat tail behind: the skirt is elegantly draped in front, *coulissée* with a head at sides, and draped in



three puffs behind, on a wide pleated petticoat. Quantities required: 12 yds. material; 3 yds. ribbons; 18 buttons.

### PLATE THE SEVENTH.

*The Costumes on this Plate are designed for us by the celebrated Maison "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris.*

Fig. 1.—(75).—The Dora Evening Costume of ruby velvet, pink satin, and cream lace. The jacket is made round behind, in front it is opened on a pleated *gilet* of pink satin, around the waist is a sash of pink satin; the front of skirt is of pink satin, laid in folds, and edged by cream lace; the large collars and cuffs are of lace. It will take 12½ yds. velvet; 4 yds. satin; 2½ yds. lace; lace cuffs, and collar.

Fig. 2.—(76).—The Potocka Ball Toilette of pink satin and *ecru* lace: the body is laced behind, in front it is trimmed by a *bouillonné* of white lace; lace scarves cross the front, edged by double rows of lace: they are then draped at back on a four-flounced *plissé* petticoat of pink satin. Quantities required: 12 yds. satin; 7 yds. *ecru* lace; 12 yds. lace for bordering.

Fig. 3.—(77).—The Périer Travelling Costume of Parisian material: the jacket is cut Redingote fashion, and trimmed with a cape. The overskirt is elegantly draped on a petticoat of wide *plissés*. It will take 10 metres of the material, which may be obtained from the Trois Quartiers for £3 0s. 0d.

Fig. 4.—(78).—The Agincourt Travelling Costume of Cyprus cloth: round jacket and overskirt elegantly draped. The Magasins Aux Trois Quartiers will supply 10 metres of material for this Costume for £2 15s. 0d., carriage paid to London.

### PLATE THE EIGHTH.

*These elegant Costumes are designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris. Purchases above £1 in value, are delivered in London carriage free.*

Fig. 1.—(79).—Dressing Gown of blue *cachemire*, edged at bottom of skirt by a deep *plissé*; the *plissé a la vieille* in front simulates a *gilet* and *tablier*; the pockets are trimmed to match, and a ribbon forms the belt. Quantities required: 12 yds. *cachemire*; 2½ buttons; 2½ yds. ribbon. Price £1 12s. at the Grands Magasins St. Joseph.

Fig. 2.—(80).—Costume made in *Loutre* cloth, paletot shape, with *gilet* and *plissé* skirt. This elegant costume can be made for a boy or a girl. It will take 3½ yds. cloth. Sold by the Magasins St. Joseph at £1 16s. 6d.

Fig. 3.—(81).—Promenade Toilette: the body is round, edged by a band of plaid, and same trimming is placed on the two *plissé* flounces, and on the overskirt behind: in front a large bow gathers up the *écharpe*, or overskirt. Quantities required: 11 yds. material; 4 yds. plaid; 12 buttons. This Costume will be supplied by the Grands Magasins St. Joseph for £3 9s. 0d.

Fig. 4.—(82).—Outdoor Costume of a *broché* woollen material, and satin to match: both sides of the costume are made alike by a combination of *broché* and satin. It will take 5 yds. *broché*; 8 yds. satin; 4 yds. cord. The price at the Magasins St. Joseph is £5 8s. 0d.

It is very uncertain whether an author grows any better by writing a book; but the reader turns over a new leaf every minute.

## A HARVEST OF TARES.

By G. EWART FLEMING.

### BOOK THE SECOND.—REAPING.

#### CHAPTER I.

##### JOHN SOMERSET'S RETURN.



HE dissipations of Paris were not sufficiently attractive to induce Mr. and Mrs. Somerset-Dysart to prolong their honeymoon stay in the gayest city of the world, and at the end of three weeks the bride's maid and the bridegroom's man packed the respective paraphernalia of their master and mistress, and the newly-wedded pair returned to London, where Mrs. Somerset-Dysart intended to indemnify herself for her somewhat dull honeymoon by plunging into the gaieties of the London season with all the ardour of a rich married lady.

If that honeymoon was a dull time for the bride, it had fared worse with John Somerset. On the second day after their arrival in Paris he had called at the Poste Restante for Salome's letter. Its contents fell with deadly suddenness on the unhappy man:—

"I know all. I saw the marriage. Do not dare to write to me again. When the month is over come to the cottage, and you shall learn my plans."

For a moment John Somerset felt that he would dare all things: bear all the consequences of his crime, confess to Anne Dysart how foully he had wronged her, and hurry to beg forgiveness from his injured wife. Had he obeyed this honest impulse, perhaps my story had never been written, but this man was at heart a coward, and he shrank from the thought of consequences as he had never shrank from the idea of crime.

The impulse to dare all and do right, even at this late day, was a fleeting one—born one moment, strangled the next. No: the die was cast, and as John Somerset began slowly to review his situation, a craven feeling of relief stole over him—the coward's sense of escape from danger.

Salome knew all: that was something. She, who was his wife, had seen the mock marriage, and had not denounced him at the altar steps. It was not likely, then, that she would do so later. Calmer councils would prevail; her love for him would plead his cause: her love for the child would purchase her silence. He

trusted much to his own powers of persuasion, and she evidently meant to give him an opportunity to plead his cause.

"When the month is over, come to the cottage, and you shall learn my plans."

So ran the letter, and he, who could not read between the lines, thought that when he saw Salome face to face, love would conquer, and he would be forgiven.

"After all," he thought, "she knows that she is my wife, and she will pardon the sin for the sake of the love."

But though he successfully combated his fears, and hushed to rest with specious reasonings his doubts of Salome's line of action, John Somerset carried a heavy heart through the gala life he led at the French capital.

He was most attentive to his bride. Each morning he brought her, with his own hands, her English letters on a delicately-arranged chocolate tray, and sat with her patiently while she read them aloud for their mutual delectation.

Mr. Somerset-Dysart was very particular about Madame's letters, and no epistle addressed to her reached the bride's fair hands before it had passed a severe scrutiny from that gentleman's watchful eyes.

They saw the Parisian sights together—sights not new to either of them, and the bridegroom accompanied Madame on her shopping expeditions with praiseworthy docility. They dined together at the *Trois Frères*, *Vefours*, and other exclusive dining places, and visitors were impressed by the big Englishman's attention to his elegant, if somewhat *fade* bride. If the waiters thought John Somerset drank more deeply than was usual to a newly-married man, they alone remarked it, for Anne Dysart's father (many years deceased) had been a three-bottle man, and his daughter, having seen violent results from his potations, condemned vinous excess only so far as its effects were apparent in an altered and aggressive bearing. The effect of wine upon her husband, on the contrary, merely dispelled an occasional heavy cloud, which puzzled her shallow thought, and thus had a pleasant and desirable effect.

But there were times when France's or Germany's choicest vintages were powerless to dispel the shadow on John Somerset's face: when the longing for Salome became almost too great to bear; then he would excuse himself, and wander out alone, fighting the battle, and facing the awful odds which his own crime had arrayed against him.

Day by day passed, and still no forgiving word had broken the silence between Salome and himself. He wrote to her more than once, imploring her to send him one word—of reproach if not of forgiveness, but day by day passed on, and Salome was still silent. At length he could bear it no longer, and announcing that business claimed his attention in London, he started, with his new belongings, from Paris.

They repaired at once to Mastodon Square, which was to be their home till the end of the season, and on the following day John Somerset, excusing himself at an early hour of the morning, set out for Liscott.

\* \* \* \* \*

He had been unlucky enough to lose a train, and it was quite afternoon when he opened the wicket gate of Lilac Cottage. The first thing that met his eye in the little front garden was a board with the white painted words *To Let* upon it, and in the window of the parlour a card, suspended by a red ribbon, bore the same announcement. John Somerset's heart sank within him, and a presentiment of evil to come crept over his spirit.

He stepped rapidly forward, and turned the handle of the door. It was locked. He raised the knocker and dropped it with a strange misgiving. Was this closed, silent house the place where he had looked to find—if at first reproaches—at last wifely pardon, wifely love, the kisses of a happy unconscious child?

The door opened slowly, and Mrs. Jerrold stood revealed.

"Oh, Mr. Somerset," she said, "you have come before I expected. Mrs. Somerset said about the fourth of March. Come in, sir. I'll get the letters directly."

John Somerset paused bewildered. An instinct of self-preservation closed his lips and kept him silent.

He must not appear to be ignorant of Salome's movements before this woman.

She opened the parlour door, and they both entered.

"Will you have any dinner, sir?"

"No, no," he replied, "bring me the letters."

Mrs. Jerrold left the room. Surely had Salome been in the house, she would have come to him. There was no trace of occupancy in the room. The chairs and sofa were swathed with newspapers, a dingy baize covering hid the piano, and the ornaments were gone from the mantelpiece. The room was cold and fireless. Where was Salome?

Mrs. Jerrold re-entered the room with a packet of letters in her hand. They were his

own, written from Paris to Salome, and were all unopened.

"How is Mrs. Somerset?" enquired the woman, dropping her voice.

John Somerset recognised the sympathy in her tone, and detected beneath it a burning desire to unlock her tongue in speech. He would let her have her way, and therefore shook his head sadly and with meaning.

"Oh, sir!" volubly continued Mrs. Jerrold, "it was awful sudden. I wonder it did not kill your good lady: and you away too, sir."

John Somerset's heart stood still. He dropped his face in his hands. Something had happened, something dreadful, of which he knew nothing.

His voice shook and was altered as he said:

"I do not know the particulars."

Even in his agitation he remembered his own safety, and worded his reply cautiously.

"No, sir," was the eager reply, "of course you don't. Poor dear lady! she could never bear to hear it herself. No wonder she don't like to talk to you about it."

John Somerset sat by the table, his face hidden in his hands, and listened while Mrs. Jerrold, with much circumlocution, but a good deal of honest feeling, told how his poor little child came to a sudden and dreadful death, by falling from the arms of her sleeping nurse into the fire, during her mother's absence in London.

"She went after you, you see, sir, about a letter, as of course you know, and when she came back she found——"

He checked her by a sudden gesture, then after a painful pause, by careful questioning, he drew from her the particulars of the funeral, and of his wife's departure from the cottage, which, she said, had become a place of horror to her. She had taken with her all her own personal property, and had packed the few clothes belonging to her husband in a portmanteau, which, with his desk, Mrs. Somerset had said he would call for on his return from Paris.

Not a word did Mrs. Jerrold say which showed she had the slightest suspicion that all was not well between husband and wife. Salome had guarded the secret, and so far as the wretched man could take comfort, he was comforted by this fact.

Mrs. Jerrold brought her melancholy story to a close, adding to the narration a few homely words expressive of her sympathy with the bereaved parents.

"You must keep up, sir," she said looking wistfully at the bowed head, "you must keep up for the poor lady's sake. She'll naturally

look to you for comfort now you've got back again."

A cry, inarticulate, but desperately bitter, broke from John Somerset's lips, as he thought of his wife in her trouble, of how she had borne it alone.

"Leave me," he cried; "leave me for a little while."

"Yes, sir," was the woman's tearful reply, "I am only in the kitchen. Please to ring when you want me."

She went out of the room, and softly closed the door behind her, leaving John Somerset alone with his misery.

The child dead!

Salome gone!

For a time it seemed as though his mind would not grasp the full extent of the anguish before him. No baby form in the pretty nursery overhead, no wife to smile upon him in this once cheerful room. The chill dreariness of the chamber, as he saw it now, served more than anything else could have done to convince him of the reality of his woe.

Where, on the night before their parting, a merry fire had burned, an empty, fireless grate yawned blackly before him. Here they had sung together in wedded union, and she, at least, with fullest confidence and love. The room was silent, the piano hidden under its dingy covering, but the idolised wife, the woman worshipped even while he betrayed her, where was she?

Between the lives of husband and wife what waves were set of bitterness and death: between their souls, barring union and love, what seas of horror and betrayal, what mists of wretchedness and doubt!

Through all the anguish of spirit which bowed John Somerset, one thought was uppermost.

Where was Salome?

Surely she had left some clue behind to guide him to her hiding-place. Surely some letter was left for him, affording an intimation of her doings, and giving the address of her present abode.

He looked round the room, and his haggard eyes fell upon his own desk.

He remembered that it had a lock of peculiar workmanship, and that both he and Salome possessed a key. She could with safety put within this desk any communication meant for his eye alone, and he also remembered that Mrs. Jerrold had called his attention to the article when speaking of his wife's arrangements.



In another moment the little desk lay open before him.

Yes! there it lay, the letter which meant so much for him.

The cold sweat broke out upon his brow as he took it in his hand, and he trembled as with an ague while he read the superscription

"TO MY HUSBAND."

The words were written in a plain, clear handwriting, firm and upright—a style of caligraphy very different from Salome's usual flowing text—but it was her writing, none the less. He broke the seal and read—

"Before you find this you will have heard from Mrs. Jerrold of the awful thing which has happened. I cannot write of it. In fact, I know nothing of it, except that the child—my child, and your's—lies in Liscott Churchyard. I have a few plain words to say to you. The enclosed letter will give you a clue to the means by which I discovered your shameful secret. I went to London to find out whether you still kept up your friendship with Anne Dysart, and the journey more than answered my expectations. But you must not lose sight of an important fact. *That journey to see your marriage cost me my child.* I shall not forget this: do not you. The day will come when we shall meet, when you and your wife shall have a reckoning together, but for the present, go free. Enjoy fearlessly, and to the full, the wealth for which you have perilled your safety and slain my child. Make no attempt to find me, for the day that you force yourself upon me shall see you arrested for your crime. Leave me alone, but never doubt that you and I—and she—will meet again."

There was no signature to the epistle, in which was enclosed the letter from the Cosmopolitan Bank which had first aroused Salome's suspicions.

Having read this, John Somerset saw it all.

He closed his wife's letter, and replaced both documents in the desk, which he locked, and laid again on the portmanteau.

Then he resolutely faced his position.

Should he discover all, and bear the consequences of his crime?

For a moment there seemed nobleness enough in his heart to do this. He would throw off these false colors, find his wife, his own true wife, Salome, and make his peace with her. That broken heart should beat once more against his own, though the law claimed its victim even in the hour of reconciliation.

The Law!

At that dread thought the flush of chivalric emotion, the glow of native manliness, faded.

Could he face the outraged majesty of the law?—the stern judge: the jury of his countrymen: the eager, excited crowd: the certain condemnation?

His heart sank at the prospect.

Salome's letter offered, nay, forced upon him, present safety. Time might have in store much for both: it might bring a desire to pardon, and the olden love to Salome: it might bring release with wealth for him.

Reader, I cannot follow the current of John Somerset's thoughts. It is not a pleasant task to track the sinuous chain of reasoning whereby a coward justifies his selfish ends. But I say to you that if, even then, at that eleventh hour, John Somerset had acknowledged his sin, that which happened in the time to come had never been. Present ease, present safety, won the day, and Salome Saxon's husband elected to abide by his wife's stern decision, and to accept ignominious immunity at the hands of the woman he had cruelly wronged.

\* \* \* \* \*

Not without bitter pangs did the unhappy man make his decision. He loved his wife as fondly, as deeply, perhaps, as a better man might have done, but with this difference—the better man would have loved her more than himself, John Somerset loved her, as he loved all things—a little less.

It is not an uncommon case, and indeed, my fair reader, it is a very good feeling in its way, but if you covet love, and cannot live without it, seek after that which belongs to the "better man." It lasts longer, and wears to the end.

His decision taken, John Somerset rose and rang the bell for Mrs. Jerrold.

The good woman had been weeping, and there was something in the honest expression of her sympathy which shamed the guilty man.

He dropped his eyes while he spoke to her, but Mrs. Jerrold attributed his reserved manner to deep emotion, and respected him for it in her heart.

She readily undertook that her son should carry the portmanteau to Liscott Station and leave it in charge of the station-master till Mr. Somerset arrived. The little desk, being a portable article, that gentleman decided on carrying himself.

When these were removed, all that connected the Somersets with Lilac Cottage would be gone. Strangers would inhabit the dwelling which had been a nest of love until the serpent of deceit—a cowardly man's double-dealing—had crept into the little Eden. Here a budding life had gone suddenly out; here, too, had died the faith and goodness of a woman's heart, murdered by a husband's treachery.

John Somerset bestowed a handsome gratuity on the weeping woman, whose humble,

honest sympathy had moved him so deeply, and taking his desk in hand, he turned from the cottage.

Mrs. Jerrold, at his request, had directed him to the village churchyard, and thither he bent his steps. The simple "God's acre" lay on a rising ground, about half a mile from the cottage, and on the way to Liscott station. He had no difficulty in finding the place.

Under a willow-tree, at the edge of the churchyard, was the little grave he had come to seek—a tiny mound, on which the sods were freshly stirred, and a root of purple violets—the color of baby eyes that slept below—scented the evening air.

The church clock struck six as John Somerset sat down on a moss-grown slab over against the grave of his child.

A little white cross, humble in appearance, was at the head, and bore the words:—

VIOLET SOMERSET.

*Aged 10 Months. Died February 6th, 18—.*

John Somerset was a man of weak principle, and a coward, but he had loved his child.

The little blossom, born to himself and Salome, what time

"The winds of adversity blew"

had been very precious to this erring man. She had been in his mind when he sinned—so had her little, unsatisfied wants, her narrow, pinched present, her clouded, uncertain future. He had thought of all these things, and they had helped to influence him when he took that fatal step, when he decided to purchase ease and comfort for himself and his darlings by marrying Anne Dysart, the heiress.

He had thought to advance his child, and lo! before the sacrifice was consummated, that child had come to a horrible death.

He had thought to give her wealth, to surround her cradle with luxuries, and he came back in less than a month to see her little grave.

I have called this story "A Harvest of Tares." By the grave of his child John Somerset reaped the first fruits of the seed he had sown.

He knew in his heart that if Salome had not taken that fatal journey on the day of his second marriage the child's life would not have been sacrificed. The horrible accident could not have occurred had a mother's watchful eye guarded that young existence.

He was the murderer of the little one: it was his crime which had separated not only wife and husband, but mother and child, by the unfathomable, uncrossable gulf of death!

He and Salome might meet again: hand

might clasp hand, so he fondly hoped, in contrition and forgiveness, when time had softened his wife's heart towards him, but for mother and babe—for father and daughter—there was no more meeting until—

A horrible dread and restlessness crept over the unhappy man, and he cast himself down by the little grave, weeping and sore afraid.

His sin had found him out; it had brought him remorse, but repentance?—not yet!

\* \* \* \* \*

As the train bore him towards London an hour later, John Somerset resolved on his plan of action. "We must go abroad for a year or two. I cannot bear London, nor could I go to the Glen, to Lingford, where everything would remind me of Salome. We must go abroad, where I may get over this awful blow."

He might have added

"And where I shall be safe."

But though he did not speak the words, the thought was in his mind.

The following week a fashionable paper, among other departures from town, announced that of "Mr. and Mrs. Somerset-Dysart, from Mastodon Square, for a lengthened sojourn on the Continent."

(To be continued.)

## Reviews.

LIFE. By JAMES PLATT. London: Simpkin, Marshall & Co. 1s. (Second Notice.)

WE are heartily glad to hear that this book—the earnest and thoughtful work of a gifted and cultured man—is meeting with the success it so richly deserves. The straightforward, convincing, yet reverent manner in which Mr. Platt handles his solemn subject, must appeal at once to the truest instincts of every thinking mind, and we are sure that a lasting success will attend this valuable work. In his chapter on *Future Life*, Mr. Platt says (speaking, however, of this life):—

"Let life be real and earnest: let us devote all our energies to solve all the problems of this world; to make this world a place of 'peace and rest,' free from the manifold miseries and anxieties that make us feel so weary and heavily-laden. . . . Let us strive to lessen and ultimately roll this burden off our shoulders, that mankind may enjoy life; and feel, when the hard struggle of life is over, content to go to the quiet of the grave, not because we regard death with contempt, or that we look upon it as the crossing of the river which divides dark life from bright eternity, as the snapping of the chain that bound us to drudgery and anxiety, but because it must be; as there can be no life without death, which inevitably must come to us all . . . we can leave the future with all confidence to our Father in Heaven, content to do our duty with an unshaken fidelity in the laws of God."

We are convinced that those among our fair readers (and surely they are many) who take earnest and serious views of life, and are desirous of making a better thing of it for themselves and others, will find an unfailing well-spring of suggestion and encouragement in the pages of Mr. Platt's work.

## The Court and High Life.

HER Most Gracious Majesty the Queen, accompanied by Princess Beatrice, and attended by the ladies and gentlemen of the Court, left Osborne on Feb. 17th for Windsor Castle. The first Drawing Room of the season is to be held at Buckingham Palace on Feb. 25th.

Their Royal Highnesses the Prince and Princess of Wales, and the Duke of Edinburgh, attended by their suites, leave London on Feb. 24th for Germany to attend the marriage of their nephew Prince William to Princess Victoria of Holstein-Augustenburg, niece of Prince Christian. The interesting ceremony will take place at Berlin on Sunday Feb. 27th in the presence of the whole royal family of Prussia. Princess Christian will be one of the guests, and will, with her royal brothers, be entertained by the Crown Prince and Princess. The Queen will be represented by Viscount Torrington. The bride's dress, which is of white satin, embroidered in silver roses, is a work of art, and the Honiton lace which embellishes the robe, and the veil, is the gift of Queen Victoria to her grand-niece.

The Empress Eugenie has concluded her visit to the Queen at the Isle of Wight.

The Empress of Austria has arrived at Combermere Abbey, the Shropshire seat of Viscount Combermere for the hunting season. Her Imperial Majesty's journey was delayed for a few days owing to the somewhat sudden death of her niece, the Princess Elizabeth of Thurn-Taxis, wife of Prince Miguel of Braganza, who was only twenty-one years of age. The Crown Prince Rudolph has left Vienna for his tour in the East.

It is stated that the King of Sweden contemplates paying a visit to Bournemouth during Queen Sophia's residence there. Her Majesty, during the month, paid a short visit to our beloved Sovereign at Osborne, and has also visited many spots of interest near Bournemouth.

The Earl and Countess Cowper have determined to make the present fashionable season at Dublin Castle as brilliant as possible, and their Excellencies' Levee and Drawing Rooms have been most numerously and fashionably attended.

The marriage of Baroness Burdett-Coutts with Mr. Ashmead-Bartlett took place at Christ Church, Mayfair, on Feb. 12th. Her ladyship, who looked remarkably well, was attended by three bridesmaids, and was given away by Sir Francis Burdett, the head of the family. The wedding breakfast took place at the house of Mrs. Trevanion, the bride's sister, in Chester Square, from whence the bride and bridegroom departed, in the afternoon, for Charing Cross, and proceeded by special train to Headcorn, near Ashford, in Kent.

A very interesting wedding took place at Norton Church, Knighton, on Feb. 3rd, between Laura, sixth daughter of Sir Richard Green Price, and Mr. Henry Hills Meredith, of Wimbledon. The church was beautifully decorated with a profusion of flowers. The bride wore cream satin, trimmed with white fur, embroidered tulle veil, and wreath of orange-blossoms; gold and pearl ornaments. The eight bridesmaids wore dresses of cream Cashmere, with blue velvet tippets, muffs, and lace hoods.

The marriage of Mr. George Hervey, son of the late Lord William Hervey, and Miss Pelham Clinton, daughter of Lord Charles Pelham Clinton, took place on Feb. 9th at St. James's Church, Piccadilly.

The marriage of Lord Brooke, M.P., eldest son of

the Earl of Warwick, and Miss Maynard, daughter of the Countess of Rosalyn, is expected to take place in May.

A marriage will be celebrated on Feb. 28th between Captain Holbech, son of the Archdeacon of Coventry, and Mary, Lady Clay, daughter of Sir John and the Hon. Lady Walrond.

A marriage is arranged between Colonel Frank Chaplin and Miss Irwin, of St. Catherine's, Leixlip, County Kildare. Also between Hon. John Stopford, son of the late Earl of Courtown, and Miss Winifred Reilly.

We regret to record the death, on Jan. 27, of Katherine, wife of General Brownrigg, C.B. The deceased lady, who had been in ill-health for some time, was sister to Lady Williams Wynn, of Wynn-stay, and aunt to Mrs. Stanley Leighton.

Among other deaths in high circles during the month, we may instance those of Lord John Thynne, D.D., Sub-dean of Westminster; Lady Carey, of Gandie, Guernsey; Lady Louisa Le Poer Trench; Lord Ormathwaite; Lady Amelia Montgomery, and Lady Macleod.

## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### DRURY LANE.

Here the pantomime *Mother Goose* continues most attractive, and adds not a little to the olden reputation of the house for this form of entertainment. Miss Kate Santley is a most charming Prince Florizel, and the clever D'Aubans, with Miss Louisa Payne, &c., make a very powerful cast. The grand transformation scene is simply perfect, and the Dance of Dolls and the Reflected Statue Ballet leave nothing to be desired. The children of the National School of Dancing, under the able superintendence of Miss Katti Lanner, afford excellent aid, and the graceful Mlle. Emma Palladino is *première danseuse*. Not a voice can be raised about the decadence of pantomime when such a performance as *Mother Goose* is offered at one of our best houses.

### THE HAYMARKET.

The production of *Masks and Faces* has been a signal success. It is several years since the popular managers at the Haymarket produced this drama at the Prince of Wales's, but few playgoers will have forgotten either Mrs. Bancroft as Peg Woffington, or Mr. Bancroft as Triplet. In the present revival this gifted lady appears to surpass even herself in her sympathetic rendering of the character of the brilliant, large-hearted, irrepressible actress. Her rendering of the garret scene is truly wonderful, full of light and shade, and replete with an original humour and tenderness. The parts of Colley Cibber and Triplet are cleverly alternated by Mr. Bancroft and Mr. Arthur Cecil, and Sir Charles Pomander is effectively rendered by Mr. H. B. Conway. Mr. Arthur Dacre comes out very well as Ernest Vane, looking the part to the life, and acting with skill and intelligence. Miss Marion Terry invests the character of Mabel Vane with a sweetness and innocence which is very telling, and rises to decided power in the last act. A word must be said in praise of the beautiful costumes, which were designed by the Hon. Lewis Wingfield, and executed by Auguste et Cie. They are truly marvellous in their wealth of color and perfect harmony. The scenery and stage furniture are perfect in every artistic detail.

### THE PRINCESS'S.

Here the production of *King Lear* has afforded Mr. Edwin Booth an additional opportunity of showing

(Continued on page 12.)



# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

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All cut for Chest measures of 34½ inches only.

Instructions for Dressmaking and for enlarging or decreasing the size are enclosed gratis with each pattern.

All our patterns are posted at once on receipt of order, but there may occasionally be a delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

### DRESSES AND COSTUMES.

Price 6d. each.

- 109.—The Boulogne tunique, "Fishwife" style.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 240.—The Osborne Robe Princesse, with bouffant and slight train.
- 266.—The Orleans Costume for cloth; Double-breasted Corsette-Redingote; draped tunique and bouffant.
- 267.—The Leirium Afternoon Tea Gown, complete.
- 282.—The Madrid Costume. Corsette, draped tunique, and bouffant.
- 301.—The Lewisham Tea Gown: opening square with pustron.
- 319.—The Clothilde Polonaise Princesse.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 341.—The Simplice Polonaise Princesse.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Pinafore.
- 357.—The Marquise Pelérine, or deep shoulder cape, for summer wear. 3d.
- 362.—The Dulcie Polonaise Princesse.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Cas-andra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military-basquine and upper skirt.
- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 381.—The Amethyst Costume. Tunique princesse and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 386.—Hawwood Black Silk Costume. Corsette, upper skirt, and bouffant.
- 387.—The Baden Travelling Costume. Corsette, tunique, and bouffant.
- Bathing Costume for a Lady. New style, with yoke.

SEPTEMBER, 1880.

- 405.—The Lovelace Costume. Corsette, double draperies, and bouffant.
- 406.—The Hydon Black Silk Costume. Corsette, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Corsette, Upper skirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsette, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.

OCTOBER, 1880.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princesse Polonaise.
- 414.—The Harrington Costume. Corsette, Right and left sides of upper skirt and bouffant.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 416.—The Harbord Carriage Costume. Pointed Corsette, and right & left sides of upper skirt.
- 417.—The Constance Costume. Polonaise draped on Tunique.
- 433.—The Florise Costume. Single-breasted Corsette Redingote, and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- 436.—The Russell Costume. Pointed corsette, gathered tablier and bouffant.

NOVEMBER, 1880.

- 444.—The Combermere Costume. Upper skirt and bouffant.
- 446.—The Paget Costume. Corsette, upper skirt, and draperies.
- 448.—The Clinton Costume. Basquine, draperies, and bouffant.
- 449.—Stylish "Matinee."
- 452.—The Clifden Promenade Costume. Cuirasse] corsette, and Fishwife upper skirt.
- 453.—The Felicie Black Silk Costume. Corsette basques, draperies, and bouffant.
- 455.—The Cardross Costume. Basquine, tablier, and bouffant.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.
- 461.—The Seymour Costume. Pointed corsette, with cape and double upper skirt.
- 462.—Walking Dress. Basquine a revers and upper skirt.
- 463.—The Pelham Costume. Corsette and upper skirt.
- 464.—Promenade Costume. Corsette with hood upper skirt, and drapery.

DECEMBER, 1880.

- No. 467.—The Neville Visiting Costume. Corsette, cuirasse, and upper skirt.
- 468.—The Faversham Home Toilette. Corsette, upper skirt, and draperies.
- 469.—The Idina Promenade Costume. Corsette a revers, upper skirt, and bouffant.
- 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
- 472.—The Octavia Promenade Costume. Polonaise Princesse, with hood and puffed sleeve.
- 474.—The Foljambe Evening Dress. Low body, draperies of upper skirt and train.
- 475.—The Adeline Ball Toilette. Pointed corsette, upper skirt, and sash.
- 477.—The Montgomerie Promenade Costume. Corsette a gilet with puffed sleeve, triple upper skirt and bouffant.
- 479.—The Comtesse Robe. Pointed corsette, with coat basques, short skirt, with moveable train.
- 481.—The Sangali Costume. Corsette with gathered back and draped upper skirt.
- 482.—The Risette Costume. Corsette with waistbelt and drapery of skirt.
- 483.—Handsome Black Silk Costume. Polonaise and draperies.
- 489.—Dinner Dress. Open corsette, with capes and draped tunique skirt.
- 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
- 492.—Indoor Costume. Polonaise Princesse, well draped, and with triple cape.

Large-sized Patterns.

- No. 495.—Princesse Dress for a chest measure of 43 inches.
- 496.—Polonaise Princesse for a chest measure of 44 inches.

JANUARY, 1881.

- No. 6.—The Hamilton Promenade Costume. Polonaise and hood.
- 8.—The Moray Promenade Toilette. Corsette, Draperies, bouffant, and underskirt.
- 9.—The Elia Toilette. Corsette, cuirasse, draperies, and bouffant.
- 10.—The Mignouette Dinner Dress. Corsette, draperies, and train.
- 11.—The Waterpark Home Dress. Corsette and upper skirt.
- 12.—The Flanders Dinner Dress. Panier, cuirasse, tablier, and train.
- 13.—The Mousciffe Dinner Dress. Princesse tunique, with pustron.
- 14.—The Tremouille Evening Dress. Open corsette, draperies, and bouffant.

JANUARY (continued).

- 16.—The Samary Promenade Costume. Corsette-habit, paniers, and tunique.
- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
- 24.—The Fatinitza. Handkerchief Costume, corsette, and draperies.
- 25.—The Lisette Costume. Corsette, draped tabliers, and bouffant.
- 28.—The Hertford Costume. Corsette, redingote, and upper skirt.
- 30.—The Biddulph Visiting Costume Corsette Princesse, and draperies.

FEBRUARY, 1881.

- 32.—The Jansz Promenade Costume. Pointed Corsette, Upper skirt, and bouffant.
- 34.—The Vallery Promenade Costume with Cape and Hood.
- 35.—The Sandringham Costume. Draped Polonaise Princesse.
- 36.—The Mellina black satin Costume. Corsette, upper skirt and bouffant.
- 37.—The Hervé Promenade Costume.
- 38.—The Beauvan Dinner Dress.
- 39.—The Du Barry Ball Dress. Corsette and draperies.
- 40.—The Luchesi Dinner Dress. Corsette a Gilet, and draped tunique.
- 41.—The Isabel Promenade Toilette.
- 42.—Black Cachemire Costume.
- 44.—Bridesmaid's Toilette.
- 45.—Wedding Dress.
- 46.—Reception Toilette for black satin.
- 47.—Cheviot Visiting Costume.
- 48.—Promenade Costume for Plush. Corsette, cape, and tunique.
- 49.—Promenade Costume. Cuirasse Corsette, and Tunique.
- 50.—Handkerchief Costume.
- 51.—Promenade Costume with gathered body and waistbelt.
- 52.—Blue satin Home Toilette. (Elaborate styles.)
- 53.—Black velvet Costume.
- 54.—Grey silk Dinner Dress.

PATTERNS FOR MARCH, 1881.

- Plate 1.
- 55.—The Marie Promenade Costume. Corsette with hood, tablier, and bouffant.
- 56.—The Clarice Visite Mantle.
- 57.—The Bernady Costume. Corsette, tunique, and bouffant.

- Plate 2.
- 58.—The Montebello Tea Gown. Watteau style.
- 59.—The Bischoffsheim Costume. Corsette. Redingote with cape, tunique and bouffant.
- 60.—The Poniatowski Costume. Corsette a Gilet, draperies, paniers, and bouffant.

- Plate 3.
- JUVENILE COSTUMES.
- 61.—The Cecile Visite for a girl of 10 (given full-sized with the Magazine.)
- 62.—The Vanessa Costume for a young lady of 14. Corsette, tablier, and bouffant.
- 63.—The Little Pearl Costume for a Child of 4.
- 64.—The Emma Costume for a girl of 12. Princesse tunique, with Sailor's collar.
- 65.—The Janet Dress for a girl of 5.
- 66.—The Coralie Costume for a girl of 8.

- Plate 4.
- FASHIONABLE SLEEVES.
- A to F are Six New Styles of Sleeves, price 3d. each.
- 67.—New French Mother Hubbard Mantle.
- 68.—Black Silk Dress. Corsette, draperies, and tunique.
- 69.—Travelling Costume. Corsette, tablier, and bouffant.

- Plate 6.
- 70.—Double-breasted Jacket for a little girl of 5.
- 71.—Walking Costume for a girl of 7.
- 72.—Walking Dress for a young lady of 14. Princesse tunique and draperies.
- 73.—The Beaugrand Costume. Princesse tunique and draperies.
- 74.—The Croisette Costume. Corsette a basques, Habit, tunique, and bouffant.

- Plate 7.
- 75.—The Dora Evening Costume. *Aesthetic style.*
- 76.—The Potocka Ball Dress.
- 77.—The Perier Travelling Costume. Double-breasted Corsette, Redingote, and tunique skirt.

- Plate 8.
- 79.—Princesse Dressing Gown.
- 80.—Costume for a boy or girl of 4 or 5.
- 81.—Promenade Costume.
- 82.—Promenade Costume, pointed corsette, and draperies of skirt.

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423.—Marcia Pelisse for velvet. Half tight-fitting.  
424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.  
425.—Asturias Visite Mantle for silk or cachemire.  
426.—The Portia Visite, with gathered sleeve.  
427.—The Odeyne Visite.  
428.—The Eugenie Visite Mantle.  
429.—The Somerset Ulster, double-breasted, with shawl collar.  
430.—The Montrose Ulster, double-breasted with triple Carrick capes.  
431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.  
432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.  
433.—The Chanoinesse Winter Mantle, with gathered shoulders.  
434.—Le Parisien Mantle, with deep round cape and no sleeves.  
435.—The Versailles Visite Mantle, for satin & fur.  
436.—La Douillette Russe, a novel form of long Winter Mantle.  
437.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.  
438.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.  
439.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.  
440.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.  
441.—The Hermine long Visite Mantle, with Hood.  
442.—The "Indispensable," a short Visite Mantle with Hood.  
443.—The Duchesse Winter Mantle.  
444.—The Breteuil Ulster. A new French style, single-breasted, with hood.  
445.—The Dora Sortie du Bal.  
446.—The Merveilleuse Visite Mantle.  
447.—The Braybrooke Manteau Visite.  
448.—The Caro Visite Mantle.  
449.—Waterproof, with deep Cape.

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- 140.—The Victoria Mantelet.  
203.—The Althea Paletot, single-breasted, for cloth.  
211.—Close-fitting, double-breasted Ulster, without belt.  
211A.—Same style of Ulster, but single-breasted.  
212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.  
229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.  
239.—Circular Cloak, or Rotonde, with round or pointed hood.  
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306.—The Cavendish Redingote: Single-breasted.  
309.—The Vienna Redingote: Double-breasted.  
310.—The Victoria Visite Mantle.  
312.—The Narcissa Mantelet.  
313.—The Eastbourne Scarf Mantelet.  
314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.  
317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.  
335.—The Langtry Jacket, with new shape of Langtry Hood.  
374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.  
379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.  
394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.  
409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

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- 212A.—Pointed Hood for Ulster or Mantle. 3d.  
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N.B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.  
335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

## MOURNING COSTUMES.

Price 6d. Each.

- 123.—Deep Mourning Costume, for a parent.  
137.—Mourning Costume, pointed corsage & tunique.  
167.—Mourning Visite Mantle.  
168.—Mourning Paletot, double-breasted.  
184.—Widow's Mourning Dress. Corsage and open tunique.  
228.—Half-Morning Costume. Basquine a gilet and open tunique.  
233.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.  
270.—Mourning Costume. Corsage-Redingote and skirt.  
289.—Mourning Costume. Corsage and Tunique.  
332.—Deep Mourning Costume.  
334.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
351.—Half-mourning Pelerine Mantle, with pointed ends.  
352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

For Underskirts, see above.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

- 399.—The Annette Costume. Draped Princesse tunique for a Girl of 8 to 10.  
400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.  
403.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with sash.  
404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.

- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.  
142B.—The same Pinafore, for a girl of 11 to 12.  
144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.  
147.—Zouave Suit for boy 8 or 9 years old.  
150.—Man of War suit for a boy 9 or 10 years. 6d.  
151.—Boy's Sailor's Suit, age 7 to 8. 6d.  
151A.—Boy's Sailor's suit, age 10 to 11. 6d.  
162.—The Alice dress for a girl of 11 to 12.  
163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted flounce.  
166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.  
166A.—The same kind of outdoor Jacket for a girl of 8 or 9.  
189.—Princesse Dress for a child of 4.  
214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
214A.—Ditto ditto for a girl of 14. 6d.  
224.—Ball Dress for a Girl of 12 or 13. Princesse Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.  
229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.  
229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
236.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.  
237.—The Gorgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.  
238.—The Clarice Dress, for a little girl 6 years old.  
328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.  
328B.—Ditto ditto for a Girl of 10. 3d.  
330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.  
335A.—The Alpine Hood. 3d.  
336.—Princesse Dress for a Girl of 15. 6d.  
337.—Princesse Dress for a Girl of 12. 3d.  
337A.—Robe Princesse for a girl of 9 years old.  
340.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.  
350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.

## JUVENILE COSTUMES, Continued.

- 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.  
485.—The Victoria Costume, for a Girl of 14 to 15.  
487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
491.—Little Boy's Costume for 5 years old. 3d.  
493.—Haukerchief Costume, for a Girl of 11 or 12. Very novel style.  
18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.  
19.—The Adeline: double-breasted Redingote for a child of 5 or 6.  
20.—Baby's Toilette for a child of 4 years. Corsage Princesse, and plastron and capes.  
21.—The Clementina Costume, for a girl of 8 to 9.  
22.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.  
29.—Promenade Costume, for a girl of 10 or 12.

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## The Theatres.—Continued.

his ability to shine in Shakesperian Drama. The character of the blind old king is one of the most important rôles of the eminent American tragedian. He has the support of a strong company, among whom Messrs. Ryder, Edmund, Calhoun, Charles, and Miss Maud Milton are conspicuous.

### THE LYCEUM.

With such powerful attractions as the Laureate's new tragedy, and *The Corsican Brothers*, it is no wonder that the Lyceum is always full. The first favorable reception of *The Cup* has been confirmed by an unmistakable success, a success owing, in a great measure, to the exquisite acting of Mr. Henry Irving and Miss Ellen Terry. The part of Emilie de L'Esparre in *The Corsican Brothers* is now successfully supported by Sophie Young, Miss Emily Fowler having left the stage for a time in consequence of her marriage.

### THE COURT.

After a tide of success which knew no ebb, *Adrienne Lecouvreur* is to be removed for a time from this popular house, on Feb. 26th. On the 28th Madame Modjeska appears again (for a limited number of nights) in Mr. J. Mortimer's successful play, *Heartsease*. It will be remembered that it was in *Heartsease* that Madame Modjeska made her initial success here. A new and original play by Mr. G. W. Wills is announced for an early date, and her countless admirers are already eagerly looking forward to seeing Madame Modjeska in the principal rôle.

### PRINCE OF WALES'S.

The decided success of Mr. Burnand's new comedy *The Colonel*, is very gratifying. Miss Amy Roselle (always charming) appears to great advantage in the character of Mrs. Blyth, and Mr. Coghlan is equally successful as the Colonel. Mrs. Leigh Murray sustains the part of Lady Tompkins, the æsthetic mother-in-law, with her accustomed ability, and Mr. James Fernandez makes a great feature of Lambert Streyke. Miss Myra Holme looks pretty and intelligent as Olive, and Miss C. Grahame plays the part of Nellie Forrester with much spirit, and a most infectious brightness. Mr. Edgar Bruce is much to be congratulated on the success of this venture, the more especially as such a sound—and much needed—moral, underlies all the fun of the comedy.

### NEW SADLER'S WELLS.

At this deservedly-popular house the production of *Macbeth* has been attended with the greatest success, with Miss Bateman (Mrs. Crowe) in the part of Lady Macbeth, and Mr. Hermann Vezin and Mr. Charles Warner alternating the parts of Macbeth and Macduff. Mr. Charles Warner is the very beau-ideal of a soldier, and sustains both characters with skill and vigor, displaying, especially in the character of Macduff, that blending of manly courage and tenderness for which he is so remarkable. The powers of Mr. Hermann Vezin are too well known to need praise, but we think he has never been seen to better advantage than in rendering the complex character of the "Thane of Cawdor." Miss Bateman's rendering of Lady Macbeth is very fine, the second act and the sleep-walking scene having a weird and powerful effect upon the audience. The tragedy is preceded by *The Lottery Ticket*, and will give place on Feb. 28th to *Hamlet*, for a few nights only, Mr. Hermann Vezin sustaining the principal rôle.

*Valentine and Orson* is very attractive at COVENT GARDEN, and *Olivette* continues to please at the STRAND. *A Sheep in Wolf's Clothing*, and *The Money Spinner*, attract at the ST. JAMES'S; *The Upper Crust* at the FOLLY, and *Where's The Cat?* at the CRITERION, are also deservedly receiving public approval.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelsö Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

### EDITOR'S NOTICES.

### PREPAID SUBSCRIPTIONS.

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### BOYS' COSTUMES.

We will send, on receipt of twelve stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each, post free.

MRS. H. writes:—

"I am looking forward with much anxiety to the March Number of your valuable Journal, for a friend, who has taken it for some years (and who, indeed, induced me to become a subscriber) tells me that you give in that month your Half-Yearly Plate of Juvenile Costumes. I find your Magazine and Patterns most useful, and have already engaged a dressmaker, who works at my house, for the first week in March, when I shall fit out my little flock for the summer, so that when I get my journal I can select the patterns I require, and so get the greatest possible benefit from taking the Magazine."

MRS. S. E. G. writes:—

"It is no flattery when I say that yours is the perfection of a Magazine."

MRS. DENIS HARRINGTON (U. S. America) writes:—

"Living in a small country town we dress-makers can find nothing to help us like your valuable Journal."

MISS M'CULLOCH writes:—

"I find your patterns very correct and useful, and feel obliged by the quick manner they are sent."

MISS EMILY G. writes:—

"I have taken your valuable Magazine for more than twenty years, and the only difference I perceive in it is that it improves more every month. I was always fond of the full-sized patterns given with the book, and they were of the greatest service to me in my business, but I now make three times the number of dresses I did, even ten years ago, so you may judge of what importance it is to me to get good and cheap patterns of all the costumes in the book if my customers require them. Besides, you are always so punctual, and perhaps (though you seem most business-like people) you can hardly imagine how much put out dressmakers are by not receiving their patterns quickly. It gives one so much confidence in taking a mourning order, or any hurried work, to feel sure there will be no delay in receiving the pattern chosen by the customer."

MRS. W. R. writes:—

"I think your nice Magazine is perfect, and so full of the plain information which is necessary for those who make their dresses at home."

MISS S. B. writes:—

"I hope you will give us the Spring Mantle Plate as usual. I find my business very much increased since I began to use your patterns, and the Model Bust I had from you some time ago is most useful."

We feel sure that our kind correspondent, Mrs. H., will find all that she requires in the pre-

sent Number of this Magazine, which has an excellent and large selection of Juvenile Costumes for all ages. We greatly appreciate all the kind remarks of our many friends, and will do all we can to deserve their continued support, by making our Journal more and more useful to them, and by ensuring its contents to be as reliable as they are large and varied. In reply to Miss S. B. we would say that a very elegant Spring Mantle is now being prepared for our April number, containing all the newest and recherche styles. The same Number will also contain many novelties in Wedding Dresses, Costumes for the University Boat Race, &c., &c. Those of our fair friends who are not regular Subscribers will much oblige by ordering early, as we expect an immense demand for this unusually valuable Number.—ED.

\*\* We must say a few words of thanks to several kind friends who have (some quite anonymously) forwarded us lovely flowers from time to time during the month. We are sure, in more than one instance, the very earliest buds must have been gathered for us, and coming as they do, after such severe weather, these lovely tokens of goodwill to us are doubly welcome. It would be invidious to mention either names or places, but our kind correspondent, whose fragrant little box reached us on Feb. 14th, will be interested to know how much her sweet little souvenir is appreciated. To all we offer our most hearty thanks and expressions of gratitude for the kind thoughtfulness which dictates such graceful deeds.—ED.

Letters specially acknowledged from "T. S.," "A. B.," "B. O.," "J. A.," "M. W.," &c., &c.

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Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in papier maché from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on.

When ordering a Bust for general trade purposes, it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.

Can be obtained only from LOUIS DEVERE & Co., 1, Kelsö Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order, cheque, or cash for the amount. A specimen Bust may be seen, and Orders given, at our West-End Office, 6, Arrol Place, Regent Street, W.









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April 1881

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Plate 1

The World of Fashion.





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*April 1881*

*Plate 2*

*The World of Fashion.*









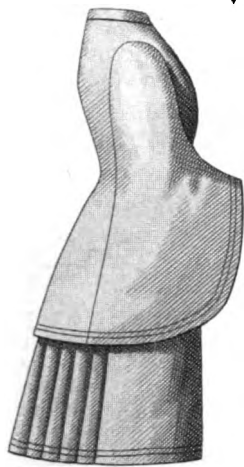
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Plate 3

The World of Fashion.





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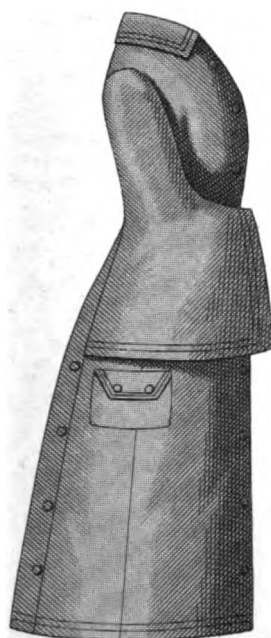
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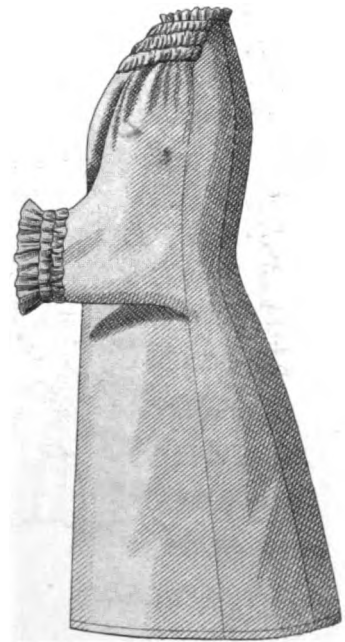
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April 1881

The World of Fashion.

Plate 4



# REVERSE VIEWS OF PLATES 1, 2, 3, & 6.

PLATE 1.



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PLATE 2.



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PLATE 3.



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PLATE 6.



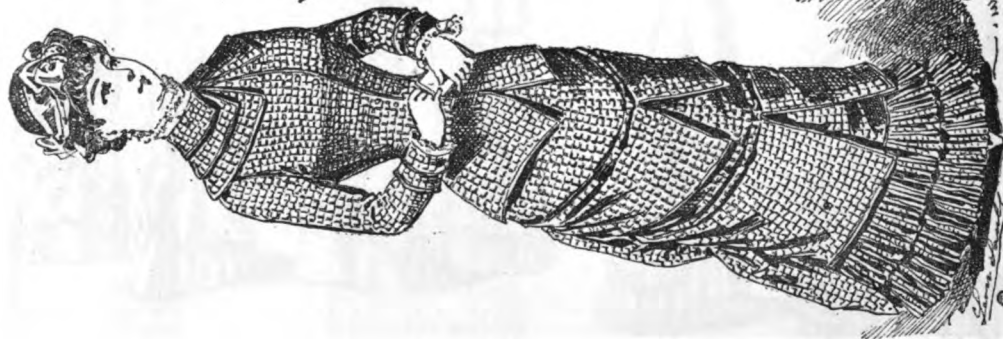
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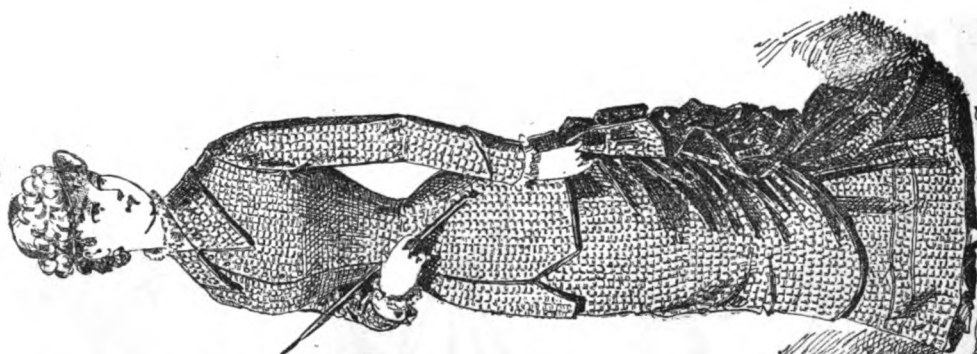
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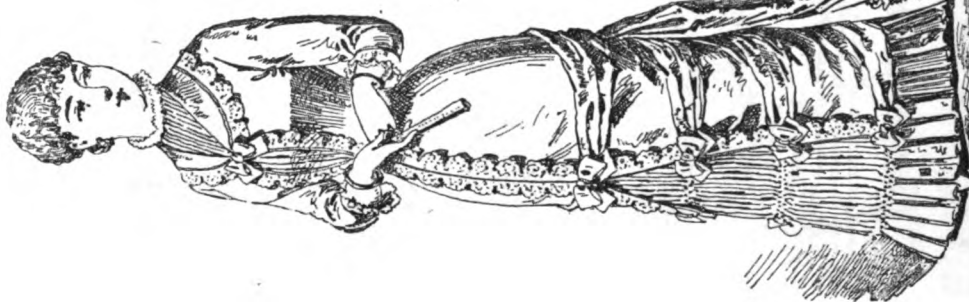




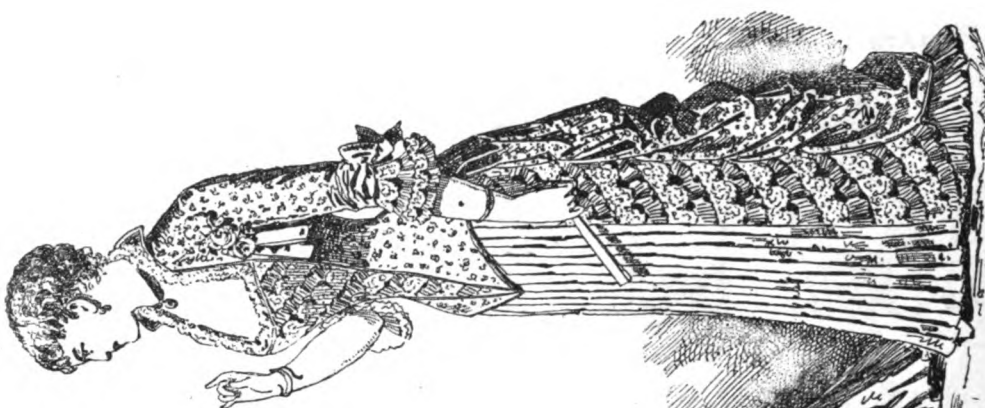
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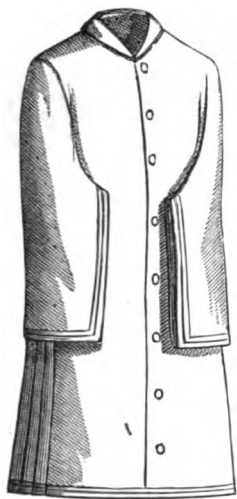
These Costumes are from the Grand Magazins Aux Trois Quartiers, 21—23, Boulevard de la Madeleine, Paris.

*Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.*

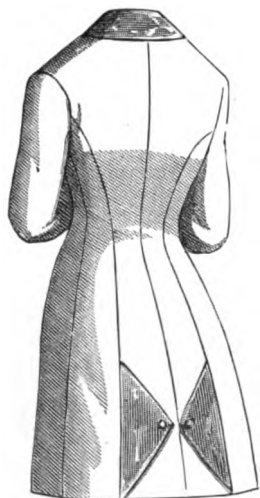
April, 1881.

The World of Fashion.

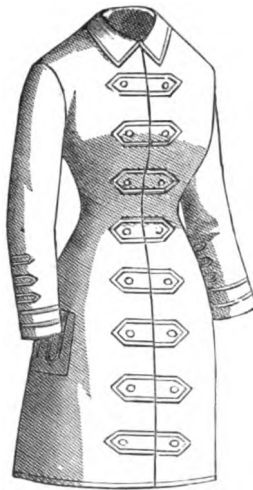
Plate 6.



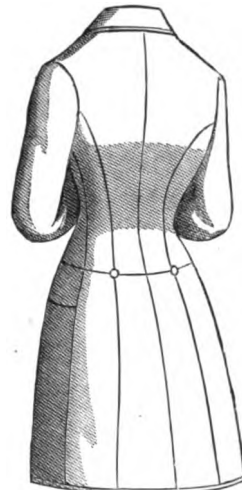
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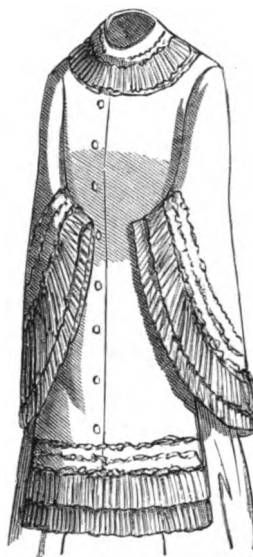
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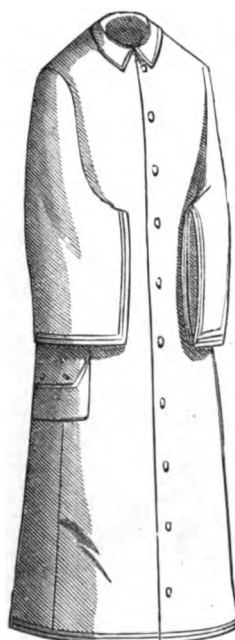
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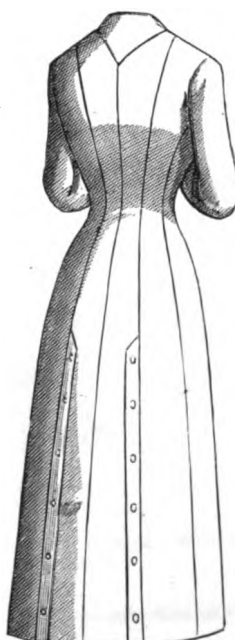
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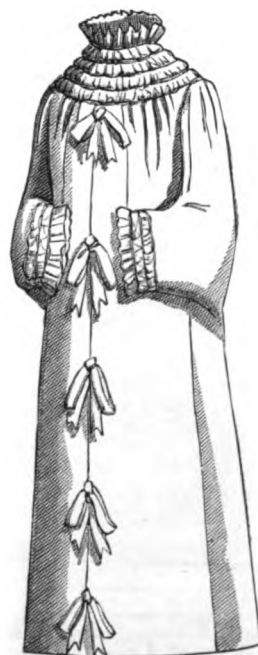
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April, 1881.



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112

April, 1881.

THE WORLD OF FASHION.

Spring Costumes, from the Grande Magasins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.



# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 688.

APRIL, 1881.

Vol. 58.

### Observations

ON

#### LONDON AND PARISIAN FASHIONS.

The present prosperity of France has had a great effect on all the industries of the country. Paris for a long time has not been so gay and lively. We once more see well-dressed people on the Boulevards; the ladies no longer affect the black or dark and sombre styles of costumes in the streets, that have prevailed for a long time; Paris is beginning to be herself again. All this has a general influence on Fashion; time back it was only at the morning receptions that you saw the Paris Fashions, now we see on the Boulevards more well dressed people in an hour, than we used to see in a day.

Our colored plates give the choicest selection we could find as being specially suited to the English taste; our woodcuts are more specially French. It will be seen that there is a great change in form, but not much in color. Heliotrope however is gone out; and we may say Jerseys, hoods, narrow skirts, and narrow kiltings are no longer worn. Broad long kiltings crossed by bands are fashionable.

Instead of hoods we have the deep collars pointed at back; handkerchief costumes are no longer worn; sleeves are gradually undergoing a change, all are a little fuller at top, some are made with puffings at the top, or have slashes down the side; collars are broader and deeper.

Figured materials are more worn than last year. Plaids of an indistinct style are being introduced. Plush still continues fashionable. Gold ornaments and gold tags to laces or cords, are much worn; satin is becoming very fashionable.

Dress skirts are plain at front and sides, but fuller at back, and they may be worn over a small crinoline or *tournure*.

Visites, Mantles, and tailor-made garments will be found in great variety on our fourth plate. The seam at waist of the tailor-made

styles will be found much higher than those worn last season. The sleeves are rounder and fuller at top.

Every mother, and every dressmaker who works for the little ones, should possess a copy of our Special Juvenile Number for March. The sale of this number exceeded our most sanguine expectations, and the first edition was sold out early in the month. We have now had the number reprinted, so that all our subscribers who have not yet had this beautifully colored Juvenile Plate of five figures and the uncolored plate of 3 figures, may rely on procuring copies, provided they give their orders without delay.

### OUR PARIS LETTER.

*Faubourg St. Germain, Paris.*

*March 26th, 1881.*

*Ma Chère Amie,*

Although spring is scarcely begun we see everywhere light mantles, vaporous costumes, and elegant bonnets and hats. Dresses in satin and lace made in the most delicate shades look very tempting.

For the present every Parisienne is looking up her old lace, both black and white, as both will play a great part in the toilettes of this summer, lace will be used as flounces, or *coquilles*, or as tabs; some dresses are completely covered with lace. Collars and cuffs are quite a study; the sailor's collars, made of Irish linen or nansouk ornamented with Irish lace, Cluny lace, Madeira embroidery, or Venice point, are most charming and becoming, the cuffs are always made to match.

These collars are most easy to make:—take for instance the pattern of the collar of No. 37 costume, Plate 2, February, or No. 87, Plate 2, April; you make a broad hem, say an inch and a quarter wide, stitch it with cotton or work it with Russian stitch, or open hem stitch, then you add a broad lace 3 inches wide, tack this collar in the neck of the dress, and place on the sleeves cuffs to match (the lace being turned upwards), and you have changed the look of your costume as if by magic. The collars may be made in muslin, with lace, insertion, etc.; these varieties are numerous, but all very becoming. If a profusion of lace will be used for dresses it will also be used extensively for trimming rich Mantles. The Breton and torchon lace are used now for trimming petticoats.

Embroidery on crepe, muslin, linen and all materials will be very *recherché* for dresses for evening and afternoon concert wear; the ordinary embroidery will trim morning costume.

All underskirts are made of walking length, with

every arrangement to add a train. To the inside of white and other petticoats is fastened a small *tournure* made of calico, composed of three springs run through tapes, these small bustles help the petticoat to set off the dress, and prevent the heels from catching in the laces and *plissés*.

A great variety of brocaded jackets are being worn over plain cashmere skirts, or a plain cashmere jacket over a brocaded skirt; these jackets are trimmed with sailor's collars, and *jabots* of lace *coquilles*.

The new trimming which is being much worn for elaborate costumes or to brighten the black toilettes is steel; we have already had every variety of steel jewels, now we have steel *passenterie*, steel lace, and steel thread; this thread will be used for embroidery, and in a finer texture it is used in the weaving of materials to make jackets, and cuirasses, to be worn over plain material dresses.

Gloves for this summer are much like those of last year; the only novelty is that for *grande toilette*, and for evening, gloves are buttoned at the side—not with ordinary pearl buttons, but with small pearls, gold studs, ruby buttons—in fact, all kinds of gems are used to button gloves.

Stockings are made to match the dresses in color; for brocaded costume, or flowered washing zephyr, a new stocking has been brought out. This stocking has a white or *ecru* ground, painted with flowers, leaves, arabesques, &c., of all colors. These paintings are made with carriage paint, which is so strong that the manufacturers warrant them to wear perfectly; they look quite pretty, and simulate the richer embroidered stockings: the great difference is in the price.

*Balayeuses* of all colors are still very much worn, but in much greater quantities: where one was worn, three are placed over each other, forming scollops, or Vandykes. The favorite colors are old gold, red, and light blue: light blue is used for edging the bottoms of white skirts.

Hats are still very large, trimmed with feathers and draperies of white or black lace; the lace is then brought loosely under the chin, and fastened by a cluster of flowers; the end of the lace forms a *jabot*. The bonnets are very small, trimmed richly with flowers of the brightest hue, fastened under the chin by ribbon or lace, or sometimes by a small garland of flowers. A jewel is placed not far from the forehead, so that its glistening brightens the face, and produces a charming effect, which is highly becoming and original.

The hair is worn in coils, frisettes, and plaits; it is tied up a little higher on the head, fastened with a semicircular steel comb, or steel stars, &c. Steel, by candle-light, looks very brilliant.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

### THE BERNSTORFF CORSAGE. (87.)

Our first pattern is the Corsette à basques-habit, for the Bridesmaid's Costume shown on the first figure of plate 2. This pattern consists of six pieces, viz: front, side-piece of front, back, side-piece of back, sleeve and collar. The making up is very easy; the

seam that joins the front to its side-piece is marked by two cuts near the armhole, and the seam which joins the back to its side-piece is marked by three cuts. On the front the breast pleats and the edge of the trimming are marked by pricked lines.

### THE EPAULETTE ROBE PRINCESSE FOR A CHILD FOUR YEARS OF AGE. (83.)

This pretty little pattern consists of five pieces:—Front and back (each with the half epaulettes attached,) side-pieces of front and side-piece of back; the short cuts show the various seams; one cut is placed against one cut, two cuts against two cuts, and so on. The shoulder straps pass under the epaulettes, the notches on back and front showing the correct position when completed. A sash should be carried round the skirt starting from right side of waist, and terminating in a large bow and end at left side of skirt. The place the upper edge of this scarf should occupy is shown by a pricked line.

This dress looks very pretty made in blue serge, with a red silk sash and red *plissé* at shoulders and bottom of skirt.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 6d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse views of all the Costumes on Plates 1, 2, 3, and 6 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(84).—The Cambridge Toilette of brocade and plain cashmere: the jacket is ornamented in front by a *bouillonné* gilet of plain cashmere, and at back it is trimmed by pleats, crossed by a ribbon and bows. The upper skirt has a well-draped *tablier* in front; at back it is elegantly looped up and crossed by a pleated scarf of plain cashmere. The underskirt consists of a long *plissé*, crossed by two bands of brocade. It requires 10 yds. brocade; 8 yds. plain cashmere; 2 yds. ribbon.

Fig. 2.—(85).—The Chiswick Breakfast Robe of pink spotted cashmere, trimmed with white lace and satin ribbon. It will take 10 yds. cashmere; 12 yds. lace; 8 yds. ribbon.

Fig. 3.—(86).—The Oxford Costume made of dark blue Irish poplin, and brocade of a slightly lighter shade. The body forms a jacket in front, opened in V form, filled in with pleats of blue silk brocade, and crossed by bands fastened by gold buckles. The back forms a polonaise, well draped. The sleeves are very elegantly trimmed by *bouillonnés* at top and elbow, and by *bouillonné* cuffs, ornamented by revers, cord, and gold tags. The front of skirt is *plissé*, and crossed by bands, fastened by buckles. Quantities required: 14 yds. poplin; 1½ yds. brocade; 5 gilt buckles; 4 tags; 1 yd. cord; 12 buttons.

### PLATE THE SECOND.

Fig. 1.—(87).—Bridesmaid's Costume of claret-colored satin, trimmed with rich *passenterie*. The jacket forms a point in front, and a coat skirt behind; the *tablier* is elegantly pleated, and falls in *pouffes* behind. The skirt consists of gathered pleatings

and *bouillonnés*. A very becoming Sailor's Collar completes this elegant toilette. It will take 20 yds. satin (if made in cashmere it would take 14 yds);  $7\frac{1}{2}$  yds. *passementerie*; 6 buttons; 1 yd. cord for lacing.

Fig. 2.—(88).—Wedding Toilette of white silk, or satin, which latter is, of course, much the handsomer. The fronts are made with a pointed waist, and are trimmed with folds, from the shoulder to the point: the back forms a flowing princess train, either square or round; the front of skirt is laid in undefined folds, and is trimmed in a square form by a wreath of orange flowers: at each side of the square is placed a fan-shaped *plissé*. The skirt is edged by flounces, with a gathered heading. The sleeve is very novel and elegant. Quantities required: 20 yds. satin (or 17 yds. silk); 4 yds. lace; 4 yds. orange blossom wreath; 3 bouquets, and the hair ornament; 18 buttons.

Fig. 3.—(89).—Bride's Travelling Costume. It is of brown cashmere, trimmed with *peluche*. The body is trimmed with a collar, *revers*, and band of *peluche*: the back terminates in a handsome bow; the sleeves are very stylish. The underskirt is of *peluche*, with draperies of cashmere, and ornaments of *passementerie*: it is edged by 3 *plissé* flounces. Will take 10 yds. cashmere; 3 yds. *peluche*; 2 trimmings of *passementerie*, with gold tags for the sleeves, and 2 yds. for skirt; 12 buttons.

### PLATE THE THIRD.

Fig. 1.—(90).—The Mignon Costume of two shades of mauve; the polonaise overskirt, which is very rich in style, is made of foulard, trimmed with satin, and fastened at side under a *revers* of satin; each of the draperies and folds is fastened by a buckle, or a beetle: the folds of satin are caught up at the side seams. The left side is ornamented with a sash of satin, finished by two tassels. The underskirt consists of a long *plissé* petticoat. It will require 8 yds. foulard; 4 yds. satin for polonaise; 10 yds. for petticoat; 2 buckles.

Fig. 2.—(91).—Carriage Costume of peacock green satin, trimmed with brocade. The *cuirasse* corsage is trimmed by a collar, a *gilet* of brocade, and three satin pipings, and there is the same trimming around the cuffs, and the simulated polonaise. A sash of brocade is laid across the front, and fastens under the puff at back, which ends in a long flowing train. The front of skirt is trimmed by a long *plissé*, and a small *ruching*. It will take 16 yds. satin; 4 yds. brocade; 16 buttons.

Fig. 3.—(92).—The Mérode Promenade Costume of brown *cachemire*, trimmed with fancy material: the *cuirasse* corsage is trimmed by a collar, cuffs, and band of checked material. The back seams are left open at bottom of skirt, and are filled in by two *plissés*; the overskirt is elegantly draped at sides, and gathered in the middle by a bow. The back is well looped up, and the end flows on a wide *plissé* underskirt. Quantities required: 12 yds. *cachemire*;  $5\frac{1}{2}$  yds. fancy material; 12 buttons.

### PLATE THE FOURTH.

#### SPECIAL PLATE OF JACKETS, MANTLES, &c., FOR SPRING AND SUMMER, 1881.

No. 93.—The Balmoral, a very becoming and useful Visite in Cheviot; it is single-breasted, with Cape, and forms a *plissé* at back, just below the hips. Quantities required:  $3\frac{1}{2}$  yds. cloth; 10 buttons.

No. 94.—The Coquette, a very stylish polonaise Jacket in black *cachemire*, trimmed with plush; it buttons crossways from left to right, and has two

*revers* at back. It will take 3 yds. *cachemire*; 12 buttons; 1 yd. plush.

No. 95.—The Hussar Jacket: it is tight-fitting, trimmed with brandebourgs in front, and tabs at back and at sleeves. It is made of Navy-blue or brown cloth, and will take  $2\frac{1}{2}$  yds. cloth; 36 buttons.

No. 96.—The Newmarket Jacket: a very fashionable style, made in Cheviot, or drab cloth. Will require  $2\frac{1}{2}$  yds. cloth; 36 buttons.

No. 97.—The Duchesse Mantle, made in shuddas: it is very rich and becoming, and is trimmed with *passementerie*, brocade, fringe, rosettes, cord, and tassels. It will take 4 yds. shuddas;  $1\frac{1}{2}$  *passementerie*; 14 rosettes; 4 yds. cord; 4 tassels; 1 yd. brocade;  $4\frac{1}{2}$  yds. fringe.

No. 98.—The Mirabel, a Young Lady's Jacket in Irish poplin, very stylish, and quite a favorite, trimmed with *passementerie* and fringe. Will take 4 yds. Irish poplin; 5 yds. *passementerie*; 4 yds. fringe;  $1\frac{1}{2}$  yds. ribbon.

No. 99.—The Rosetta Mantelet of *gros de Naples*, trimmed with *passementerie* and fringe. It is very stylish, and may be made to suit ladies of all ages merely by making the trimming richer or lighter, as required. It will take 4 yds. *gros de Naples*; 4 yds. *passementerie*; 8 yds. fringe; 10 buttons; and the trimming for the back.

No. 100.—The Helena Visite. This style is very useful for morning or evening wear. It is made of shuddas, lined with pink silk, trimmed with plush cord, tassels, and fringe, and a wide bias band of satin down the front edge, and round the bottom of skirt. It will require 4 yds. shuddas; 2 yds. satin; 1 yd. plush; 3 yds. fringe; 3 yds. cord; 12 small tassels; 2 large ones; a trimming for the back.

No. 101.—The Hamilton Redingote Ulster, in Cheviot, very useful for morning promenade. Quantities required:  $5\frac{1}{2}$  yds. Cheviot; 16 buttons.

No. 102.—The Derby Dust Cloak, a very fashionable style for travelling, or the Races: made of the same materials as the dress, and lined with a bright *surah*. It will require 6 yds. material; 24 buttons; 7 yds. *surah*.

No. 103.—The Princess Paletot of cloth, trimmed with *revers*, cuffs, and collar of plush. Will require  $3\frac{1}{2}$  yds. cloth; 1 yd. plush; 24 buttons.

No. 104.—The bewitching Mother Shipton Mantle of Alpaca, *surah*, or *pongye*. It is tight-fitting at back, and gathered in front. It fastens by bows of bright-colored ribbon, and will take 6 yds. material; 5 yds. ribbon.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3, and 6.

### PLATE THE SIXTH.

The Costumes on this Plate are designed for us by the celebrated Maison "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris.

Fig. 1.—(105).—Morning Promenade Costume made of Cheviot. The body is trimmed by a triple collar, and at back is elegantly pleated. The front of skirt forms two *revers*, which are fastened behind, under the tunique. It will take 12 yds. Cheviot; 12 buttons.

12 yards of Cheviot are sold by the Trois Quartiers for £1 6s. 0d.

Fig. 2.—(106).—The Heather Costume of mixed Cheviot, of an elegant design. The body is simple in style, with collar, pointed back and front. The



*tabliers* and draperies behind are quite separate from the underskirt, which is made quite plain. Quantities required: 12 yds. Cheviot; 18 buttons.

The Trois Quartiers will supply 12 yards of Cheviot for £1 6s. 0d.

Fig. 3.—(107).—Concert Costume of ruby satin, trimmed with lace, and worn over an underskirt of cream-colored satin. The dress is cut *en princesse*, and looks very elegant. It will take 16 yds. satin; 6 yds. lace; 5 yds. ribbon.

Fig. 4.—(108).—Dinner Toilette in the style of Henri II. It is of dark blue brocade, and plain light-blue satin, trimmed with lace; the body is pointed in front, and ornamented by a *gilet en V* of satin *plissés* and lace; the chest opens square, trimmed with a *ruching*, and a high Medici collar. The back is *en princesse*. The front of skirt is a *plissé*, ornamented at each side by *plissés* and lace. Quantities required: 7 yds. brocade; 9 yds. satin; 12 yds. lace; 3½ yds. ribbon.

#### PLATE THE SEVENTH.

This Plate contains the Reverse Views of the Jackets, Mantles, &c., illustrated on Plate 4.

#### PLATE THE EIGHTH.

These elegant Costumes are designed for us by the Grands Magazins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

Fig. 1.—(109).—Elegant Outdoor Jacket for a little girl of 6 years. It is made in fancy cloth: the pelerine is gathered on the shoulders; the skirt is *plissé* behind, under three bands. It will take 3½ yds.; 24 buttons.

This Jacket will be supplied by the Magazins St. Joseph for £1 0s. 0d.

Fig. 2.—(110).—Ball, or Grand Dinner Toilette of silk, satin, lace, *passementerie*, and fringe. This elegant Toilette, which is made with great taste, is of ruby-colored silk, trimmed with light-blue satin draperies, with bows of cream-colored lace and cream-colored *passementerie*. It will require 17 yds. silk; 7 yds. satin; 10 yds. lace.

The silk is sold in very fine quality by the Grands Magazins St. Joseph at 8s. 2d. a yard; the satin at 6s. 6d. a yard; and the lace at 7s. 4d. a yard. This celebrated house also supplies the Costume completely made up for £12 0s. 0d.

Fig. 3.—(111).—Magnificent Pelisse of *Damassé*, richly trimmed with Spanish lace, fringe, and ribbon. Quantities required: 4½ yds. *damassé* silk; 2 yds. fringe; 20 yds. lace; 12 yds. ribbon, and 1 large sash.

This new and elegant Mantle is supplied complete by the Grands Magazins St. Joseph, for £13 0s. 0d.

Fig. 4.—(112).—Elegant Matinée in cashmere of a light-blue shade, trimmed with *plissés* edged with lace. Jabot, made of a *coquille* of lace, and claret-satin ribbon: *pouff* of skirt trimmed with wide satin ribbon. It will require 16 yds. cashmere; 36 yds. lace, 6 yds. satin ribbon, and is supplied ready made by the Grands Magazins St. Joseph, for 4 guineas.

CONTENTMENT.—The fountain of content must spring up in the mind; and he who has so little knowledge of human nature as to seek happiness by changing anything but his own discontented disposition, will waste his life in fruitless efforts, and multiply the griefs which he purposes to remove.

## A HARVEST OF TARES.

By G. EWART FLEMING.

### BOOK THE SECOND.—REAPING.

#### CHAPTER II.

##### AT THE GLEN.



HE bells were ringing merrily in Lingford Church steeple, and the little town itself was *en fête* one windy March evening, doing its best to give a hearty welcome to the "lady of the soil," and her husband.

The wanderings of Mr. and Mrs. Somerset-Dysart or "Miss Dysart and her husband," as the homely Lingford folks more frequently designated them, had been far and wide, leading them even to the Asiatic shores.

Anne Dysart enjoyed these far-away wanderings which kept her husband by her side, and but for the terrible fits of gloom which now and then oppressed him without apparent cause, and which communicated to her a vague sense of alarm and incertitude, she was happy to the fullest extent of her narrow capacity. She kept a diary of their travels, and industriously collected and purchased mementoes of the various places in which they sojourned, for presenting to the friends in England whom she meant to entertain with accounts of the prolonged honeymoon tour. They travelled expensively, therefore with comfort, and the comely English matron received a fair share of admiration from pilgrims of all nations. Mrs. Dysart would perhaps have been better pleased if her silent husband had continued those gallant attentions which had been so favourably remarked in the Parisian hotel and *cafés*, but she was too much a woman of the world to expect that the wife could command the thousand and one little niceties of manner which were rendered, apparently so freely, to the bride.

But Anne Dysart was wrong.

Had the heart gone with the hand, she might have passed on to grey hairs and the grave with John Somerset, without missing one fond look, one spontaneous caress, which had been the outcome of love in its youth and hey-day; but his marriage with her was a sacrifice, the burnt offering of humiliation, not the free glad flame of a heart consumed by ardent love.

Moreover, he had undertaken the sacrifice without rightly counting the cost, and the price

had turned out to be more than he could ever hope to pay, for into the debt was cast—to swell it beyond bounds—a human life, and two broken hearts, his own and Salome's.

He could not always forget, in his farthest wanderings, nor in the most unfamiliar scene, the child's little lonely grave in Liscott churchyard: he could not put forth from his tortured mind the image of Salome, desolate, reckless, perhaps homeless.

There were times when such thoughts gathered strength and swelled into a wave of misery, so that he was fain to cast himself down in anguish and let the flood pass over him; moments when his trouble—the fruit of his own wrong-doing—seemed too great to bear, and he said to himself that he would put an end to it and to life together. But the cowardice, which denied him strength to confess his fault, stood his friend here; he had not courage enough to take his own life. Again, the thought occurred to him to forsake his present bondage, to take the deceived woman who had so confidently chosen him, back to England, and then once more lose himself in the rush and turmoil of life—in London or abroad it mattered little.

Perhaps if Salome had been left to him, if the child had been spared, John Somerset might have chosen the latter course, he might even have confessed his sin to Anne Dysart, and craved for permission to crawl, untouched by justice, from the life he had blighted, and from the haunts of his fellow men. He might have taken his dear ones to some far country, and have devoted the remnant of his life to winning Salome's forgiveness and the love of his child.

But between him and his darling yawned a gulf which was impassable—the child's grave.

Perhaps at some future day, dim and far-off, he might yet touch Salome's hand across that dividing mound, but his feet might never cross it to walk in her path, nor might her footstep echo besides his own again, for ever and for ever!

So John Somerset rung the changes on his agony, but his sorrow was remorse, not repentance. He paltered with his conscience even when he wished for death, for he dared not die; he lied to himself when he longed to fly from his bondage and battle anew with life alone, for though he had no love for Anne Dysart, he loved the ease, the wealth, the consequence, which attached to her husband. He loathed the bondage of Egypt, yet could not tear himself from the fleshpots thereof.

Repentance would have led him towards atonement, to the retrieving of his errors; remorse forced upon him desperate attempts to forget.

I have no wish to follow this man through that time of foreign travel; I only tell you, my reader, that when, after two years' absence, Mr. and Mrs. Somerset-Dysart turned their faces towards their grand country home, the man who had left English ground with a despairing heart, had cleaner hands and a purer soul than he who returned with a seared conscience, which often slumbered, forgetting even the child's grave, and the wandering wife.

Sometimes in the dead hush of night if he waked suddenly, sometimes in the midst of some unholy revel, and sometimes—but more rarely—by the woman's side whom he was daily deceiving, the veil fell from the face of the past, but John Somerset had gradually ceased to shudder at what he saw there.

It was said of old that whom the gods decree to death, they first deprive of reason, and I think John Somerset must have been mad when he went to Lingford to play the county magnate, and share his wife's grandeur among those who had known him from his boyhood.

\* \* \* \* \*

The bells had rung merrily through the gusty March twilight, and the carriage containing the home-coming pair had been duly unhorsed and drawn by stalwart men—tenants of Anne Dysart—through the well-kept roads that led from Lingford to The Glen; the way being lighted by a glimmer of daffodil sky in the west, and the tiny crescent of a pale young moon. There was a faint dash of daffodil color in the hedges too, where here and there little clumps of "Lent lilies" wagged their winsome heads in the evening breeze, and nodded to the violets and primroses blooming hard by.

On the steps of the house, John Somerset, taking his wife's hand, spoke a few cordial words, thanking the well-wishers for their attentions, and then he led Anne Dysart across the threshold of the beautiful home of which her love had made him the master. That evening he sat at the head of his board, the graceful, handsome, daring John Somerset of old; with wearisome memories hushed to sleep, the past deadened, if not forgotten. He looked across the glittering expanse of china, flowers, silver, and sparkling glass, to the beautiful—if common-place—woman who adored him, and a sense of triumph over circumstances, over fate, arose in his mind.

He drank gallantly to Anne Dysart's health

in a foaming bumper of Burgundy, and paid her in the presence of her servants, those delicate attentions, the cessation of which had somewhat embittered the pleasant time of travel. She looked—in her turn, at him, across the same glittering vista, and her heart swelled within her, thinking that her charms, and not her money, had won, though late, the man she had long loved, for her husband.

After dinner they roamed from room to room of the beautiful mansion, and John Somerset would have been less than man if he had not been touched by the generous preparations his wife had made for his comfort and consequence as master of The Glen.

Again and again he thanked her, mingling praise and kisses, and for that night at least, Anne Dysart was perfectly happy.

\* \* \* \*

They sat at breakfast the next morning discussing over the meal the countless letters of congratulation on their late home-coming, which the morning post had brought them. When the meal was over John Somerset rung to order his horse—he had already paid an early visit to the stables—and the man who obeyed the summons, brought in a card to his mistress, with the request that Mrs. Somerset-Dysart would honour the owner of the card with an interview.

"Henry Solland," read the lady, "Oh! the organist, I will see him at once. Show him in here, Wilks. Mr. Solland is a stranger to you, John. You will spare a few moments," she added, fondly turning to Mr. Somerset; desirous in her heart of exhibiting him as an adoring husband even to so insignificant a person as the Lingford organist. Mr. Somerset acquiesced and sat down with the *Times* by a window opposite the door. The organist entered, the eyes of the two men meeting at the moment.

Did any subtle instinct warn either of these men that he had met an enemy? I know not, and yet they gazed long and steadily at each other, perhaps without being aware of the fact.

"Good morning, Mr. Solland," said the house-mistress in a cheery gracious tone, and the organist stepped towards her, where on the bright hearth she made a pleasant picture, her comely outlines draped in softly-flowing cashmere, and on her plentiful brown hair a dainty little mass of lace and turquoise ribbon.

The eyes of John Somerset followed the young man, and made themselves familiar with his face and figure.

Henry Solland was of medium height, with a supple, well-knit figure, the muscles developed by the usual athletic sports, and a carriage marked by that ease of movement which characterizes most men who have enjoyed their youth in open air exercise. He had a pleasant open countenance, and singularly fine blue eyes; but those eyes emitted a dangerous fire on occasions, which, as well as the warm hue of his close-cropped curly hair, pointed to an unusually fiery and headstrong nature.

He had an ardent love for music, which he had chosen for his profession against good advice, and though better things offered, but Henry Solland was no genius. He had fine taste, a wonderfully acute ear, and much mechanical skill, but he missed that magic something, that wonderful "little more" which makes the difference between talent and genius.

As it was, he thrived well, and made a good living, keeping his widowed mother in comfort in a pretty ivy-covered cottage near Lingford Church, playing the organ at the church services to the entire satisfaction of the congregation, whose ears were not keen enough to feel that about his playing there was

"The little less, and what worlds away!"—

giving music and singing lessons to the youth of Lingford; nursing with solicitous care an infant Choral Society, which had been born phoenix-like from the ashes of its more glorious predecessor in which poor Salome Saxon had sung; playing dance music at evening parties, drilling the Volunteer Drum and Fife Band, and making himself useful and agreeable in the thousand little ways which arise for a young man of talent in a country town like Lingford.

He went up to Mrs. Somerset-Dysart, the chill March sunshine shining upon his frank English face, and striking out glints of gold from his ruddy hair, a respectful smile upon his lips,—a common-place, every-day, good-looking young man, who "knew his place," and had in his heart of hearts a grovelling respect for such county magnates as Mr. and Mrs. Somerset-Dysart.

Not a young man, one would think, into whose life any tragedy could enter, yet when Henry Solland preferred his request that Mr. and Mrs. Somerset-Dysart would patronise a concert he was organising for funds to enable the infant Choral Society to "go alone," he forged the first link of a chain which in the aftertime bound his life and its issues to the lives of the two persons whose patronage he now humbly solicited, and which, being tightened by despair, would crush out from one or



other of the three, life, reputation, and happiness.

Henry Solland did his errand well. The concert was fixed to take place that day week, and Mrs. Somerset-Dysart at once purchased eight tickets, and promised that she and her husband, and as many of their expected visitors as could be induced to join them, would be present in Lingford Town Hall, on the 17th of March.

Mrs. Somerset-Dysart glanced at the programme after the organist had left.

"Oh, John," she cried, "here is our old favorite on the list, '*Oh! that we Two were Maying.*' Do you remember John—?" she added turning to him.

But John Somerset had left the room.

It was strange that Anne Dysart should have referred to the duet in the same words used by Salome Somerset in the Liscott cottage more than two years before.

### CHAPTER III.

"OH! THAT WE TWO WERE MAYING!"

The party from The Glen came late to the concert, and Henry Solland was becoming somewhat uneasy at their non-appearance; there remained but a song and pianoforte solo before the end of the first part, and when the loud clapping which had rewarded a local favorite performer on the clarionet ceased, the sound changing into a hushed murmur as a brilliant party moved up to the reserved front row.

Sir Henry Forrester, an old man of distinguished appearance and M.P. for the county, led Mrs. Somerset-Dysart, radiant in creamy satin and lace, flecked here and there by cerulean bows, and looking well, proud, and happy; they were followed by the master of The Glen with Lady Forrester (an old friend of his mother's) on his arm; and then by a little knot of friends, the whole group presenting a brilliant appearance and subsiding into their places with a pleasant, rich rustling, and a little air of well-bred bustle and excitement.

Many an eye turned with eager curiosity to look upon John Somerset. The audience, mostly composed of tradesmen, their wives and families, small professional men and their genteeler belongings, all remembered him, some in his brilliant boyhood, a beautiful child by the side of his beautiful mother; others had known him in his thoughtless youth and manhood, and nearly all had seen him in his day of desolation.

But of all the eager lookers-on, of all the crowd that gazed on the handsome man, whose *air noble* was set off by every adventitious aid that dress could give, from the careful arrange-

ment of his cambric tie and spotless gloves to the diamond studs on his bosom, could any guess how dark a night of sin and shame he had passed through since he had left Lingford a ruined man; or fathom the blackness of the gulf that lay between the John Somerset of old, and the successful, courted, envied husband of Anne Dysart of The Glen.

The concert progressed, and the aristocratic party in the front row were good enough to express great approval of the bill of fare provided for their entertainment.

The infant Society justified its claim to encouragement, by performing several glees and quartettes very creditably, and one or two good vocal solos spoke well for the merits of individual members.

At last, casting his eye upon the programme in his hand, John Somerset saw the next item was the duet, "*Oh! that we Two were Maying.*"

No names gave the clue to the performers, and more than once during the week which had elapsed, John Somerset had wondered who would sing that strain, which for him was fraught with such bitter memories.

The last ravishing notes of Schumann's *Arabesques*, touchingly played by the doctor's wife, a quiet nervous lady in spectacles, died away, and after the clamour had subsided, the same quiet lady resumed her seat for the purpose of accompanying the duet.

Henry Solland took his place, facing the audience, his music in his hand, and an unwonted pallor, born of sudden emotion, on his usually ruddy cheek; then after a moment of silent suspense, in which a nameless dread fell cold and awful on the heart of John Somerset, a little door at the side of the platform opened, and a lady tall and slender, clad in black, with not a vestige of ornament to relieve the strict simplicity of her dress, stepped forth, and stood beside Henry Solland.

Was John Somerset surprised? I think not, for in his heart he had always known that at some time, near or far, at some unexpected moment, he must come face to face with his wife.

The quiet lady struck the opening notes, and soon the two voices were happily blended, flooding the humble little room with the rich strains of song. Henry Solland's voice shook here and there, not with nervousness, he had no personal knowledge of that weakness, but with emotion, for he was singing the tender strain with the woman he fondly loved. Salome's voice was steady as of old, rich, full and clear, with not a changing tone to tell of a conflict within.

Nor was her soul at warfare.

By the grave of her child she had vowed revenge, not swift and overpowering, but stealthy, calculating, slow, cruel.

She did not mean by sudden stroke to level with the dust the pillars of glory wherewith John Somerset had decorated the house of his life; she meant to undermine the whole edifice before the final crash came, to vex with daily galling and fret of spirit, before she cast the thunders of the law at the man who was her husband.

Her whole action was based on a foregone conclusion, and she stood there without looking at John Somerset, calmly acting the first scene of the part she had undertaken to play.

Was she mad? Ah! my reader, I am no psychologist, I only tell you what *was*; but I think there was more of the quiet cunning of madness in Salome Somerset's soul as she sang the old duet, than of sane human passion.

During the whole performance she never looked at her husband, but at the close of the duet, and as she bowed low in answer to the ringing plaudits, she fixed her eyes full on the radiant figure of Anne Dysart.

The eyes of the two women met; a swift, silent duel was fought between them; a wordless encounter of which the heiress knew but half the significance. She only remembered in that moment of triumph, that this long-forgotten girl once had power to awaken in her dull soul the cruel pangs of jealousy, for though Lingford had never seen enough, or only in the most passing manner, to couple the name of the banker's son with that of the blind man's daughter, Anne Dysart's love-sharpened eyes had noted, with bitter grudging, the little attentions John Somerset paid to Salome.

Perhaps the place had something to do with the revival of old feelings; for more than once in this very Town Hall had she been slighted for the sake of Salome Saxon; be that as it may, a red flush rose to the lady's cheek as her eyes met those of the singer.

Then—was it from a generous impulse, or from an unworthy feeling of triumph over a rival—who shall say? Anne Dysart suddenly raised her bouquet, a fragrant mass of stephanotis and white violets, and flung it at the feet of Salome, whose eye during the action had never left her own.

The crowd vociferously applauded the gracious act, and a chemist's sentimental daughter, who had read in penny numbers of the triumphs of *prime donne*, followed the great

lady's example by casting a humble bunch of country primroses after the gorgeous offering.

Henry Solland stooped, crimson with pleasure, to pick up both bouquets, and presented them to his fellow-artist.

One more bow, a sweeping curtsey which included the whole room, and Salome turned to leave the platform. Before doing so, she placed with ceremonious care in the bosom of her dress the little bunch of primroses, and then pausing by the piano she carelessly dropped upon it the splendid bouquet of white exotics, and passed from the platform empty-handed.

(To be continued.)

## APRIL RAIN.

HOW softly falls the rain of Spring  
Upon the wakening earth,  
Before her time of blossoming,  
Before the cowslip's birth;  
On mead and valley, hill and plain,  
How softly falls the April rain!

No peal of thunder echoes round,  
No flash of lightning gleams,  
But gently, with a soothing sound,  
Pour down the crystal streams;  
And, sinking through the furrowed earth,  
Draw life and loveliness to birth.

Not sad and cold like winter's storm,  
A-moan for buried flowers,  
Bright bursts of sunshine, glad and warm,  
Shine out between the showers;  
And in the pauses of the rain  
We hear the blackbird's song again.

Thus softly fall the tears of youth  
For idly-fancied smart,  
Before the ploughshare of stern truth  
Has tilled the barren heart:  
For baseless dreams, ambitions vain,  
Fall youth's warm tears—Life's April rain!

No tumult of wild grief is there,  
For passion lies asleep;  
No anguish of the heart's despair,  
That would, but cannot, weep;  
Nor still, cold dropping of slow tears—  
That calmness comes with after-years.

But gentle showers, with breaks between  
For Hope to play her part:  
A gracious rain that maketh green  
The garden of the heart;  
That breaketh up the barren sod  
To blossom gratefully to God.

Ah, tears of youth! Ah, rains of Spring!  
Ye come in turn to all,  
Before Life's time of blossoming,  
Yet only once ye fall;  
And after-years bring keenest pain  
To hearts unblessed by April rain.

HARRIETT STOCKALL.

## The Court and High Life.

**T**HE Court, which is at present at Windsor Castle, is expected to remove to Osborne about the second week in April. The second Drawing Room, which was announced to take place at Buckingham Palace, on March 18th, was postponed to the 29th on account of the sad death of His Majesty the Emperor of Russia. Her Majesty the Queen will hold a Grand Review of Volunteer Corps in Windsor Great Park, either before or after her sojourn at Balmoral, whither she is expected to go in May.

The Prince of Wales spent some time in Paris after attending the nuptials of Prince and Princess William of Prussia, returning to London on March 13th. The usual ball given by the Prince and Princess, to celebrate the anniversary of their marriage, was postponed in consequence of the Prince's absence from England. His Royal Highness will represent Her Majesty the Queen at the funeral of the late Emperor of Russia, which takes place at St. Petersburg on March 27th.

H.R.H. Princess Christian remains in Germany on a short visit to her sister the Imperial Crown Princess.

Prince Leopold, who has been somewhat indisposed, is residing at present at Claremont.

The two sons of the Prince of Wales have in the course of their voyage been to Cape Town, and have had an interview with Cetywayo, the captive Zulu king.

H.R.H. the Princess Frederica of Hanover (Baroness von Pawel-Rammingen), gave birth to a daughter at Hampton Court Palace, on March 7th.

Our readers will have heard with horror and regret of the assassination of Alexander II, Emperor of Russia, which took place at St. Petersburg, on Sunday, March 13th. The ill-fated monarch was returning, about 2 p.m., from a review, occupying a private carriage with his brother the Grand Duke Michael, when a bomb was thrown which exploded under His Majesty's carriage. The Emperor, who was unhurt, alighted, but when out of the carriage, a second bomb exploded at his feet, shattering both legs and inflicting other fearful injuries. His Majesty was conveyed unconscious to the Winter Palace, where he expired at half-past four in the afternoon. The Grand Duke Michael was unhurt. The sad intelligence was at once conveyed to the Duke and Duchess of Edinburgh (only daughter of the late Czar), and they, with the Grand Duke Alexis, who was visiting them, left London on Sunday evening for St. Petersburg. We are sure that the fervent sympathies of the whole English Nation are with the bereaved Lady who has chosen this land as the country of her adoption; and we trust that the maternal love which she will meet with in the person of our beloved Queen, and the knowledge that England's tears as well as Russia's, fall on her behalf, may, when the first shock of her grief is over, bring a lasting consolation to the sorrow-stricken spirit of the now doubly-orphaned Lady, Marie Alexandrovna, Grand Duchess of Russia, and wife of our own "Sailor Prince."

The betrothal of the Crown Prince of Sweden to the Princess Victoria of Baden, grand daughter to the German Emperor, took place privately at Carlsruhe, on March 12th. The wedding is expected to take place about the end of September, when the parents of the bride celebrate their silver wedding.

The death of Caroline Amelia, Dowager Queen of Denmark, took place at Copenhagen, on March 9th. Her Majesty, who was born in 1796, was a Princess of the house of Schleswig-Holstein, and was married to King Christian VIII of Denmark, on May 2nd, 1815. She was a second cousin and great friend of Queen Victoria, with whom she had corresponded from her youth. Prince Christian (uncle of Princess William), has received from the German Emperor the High Order of the Black Eagle (equal to the English Garter), and has been made a Prussian General.

The family of the Duchess of Cambridge has been thrown into mourning by the death of Her Royal Highness's brother, Prince George Charles of Hesse; he having survived his sister, the Dowager Grand Duchess of Mecklenburg-Strelitz only ten weeks. The deceased Prince was born in 1793. His death was followed on March 16th by that of his sister, the Princess Louise of Hesse-Cassel. The Duchess of Cambridge is now the only surviving member of the Landgrave Frederick's family.

We regret to announce the sudden death of Count Jaraczewski, who expired at his residence in Bennett Street, St. James's, on March 11th. The deceased gentleman, who was only just over forty years of age, was a friend of the Prince of Wales, and was to have joined His Royal Highness in Paris on the very day of his decease. The immediate cause of death was a fit, and the lamented gentleman was interred in the Roman Catholic Cemetery, Kensal Green, on March 17th. His Royal Highness the Prince of Wales attending the ceremony.

Among other deaths in high circles during the month, we may mention those of the Earl of St. Germans, Lady Mildred Beresford Hope, Lord Hanmer of Hanmer, Lady Keith Murray, Hon. Mrs. Meade, and the Dowager Lady Raglan.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### DRURY LANE.

The long looked for revival of *The World* took place on March 14th, and met with a renewal of the favor accorded to its original production. Thunders of applause still attend the most striking scenes, and the whole play is well mounted and thoroughly well acted. Miss Louisa Payne has joined the company, and adds not a little to the success of the piece by her refined and careful acting, and Miss Fanny Josephs sustains her part with her well-known force and earnestness. *The World* is preceded by a new opera in one scene, by Messrs. Edward Rose and Augustus Harris, entitled *The Stores*, in which Mr. Walter Pelham appears as a Cabinet Minister, Director of The Stores; and charming Miss Kathleen Corri as his daughter. The music by Mr. P. Buccalossi is very bright and sparkling, and the humour of the choruses very catching. It is a smart successful little opera.

### THE HAYMARKET.

*Masks and Faces* continues to be very successful at this charming house; Messrs. Bancroft and Arthur Cecil alternating the parts of Triplet and Colley Cibber, and the fascinating Mrs. Bancroft sustaining the character of Peg Woffington, with that mixture of spirit and tenderness for which she is unequalled. The acting of Miss Marion Terry as Mabel Vane has made a decidedly favourable impression on the public, and bears a very convincing testimony to the promising powers of the young actress. Mr. Arthur Dacre continues to please as Ernest Vane, and the Pomander of Mr. H. B. Conway is a very fine performance. The mounting of the play is truly splendid, and in strict accordance with the taste of the time, as are also the magnificent dresses, which were designed by the Hon. Lewis Wingfield.

(Continued on page 12.)



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  - 382.—The St. Germain Tea Gown. Open Princesse tunique.
  - 387.—The Baden Travelling Costume. Corsage, tunique, and bouffant.
  - 390.—Bathing Costume for a Lady. New style, with yoke.
- SEPTEMBER, 1880.
- 407.—The Chetwynd Costume. Corsage, Upper skirt.
  - 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
  - 410.—The Bolsover Costume. Corsage, drapery, and bouffant.
  - 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
  - 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.
- OCTOBER, 1880.
- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
  - 413.—The Fitzalan Costume. New Style of Princesse Polonaise.
  - 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
  - 417.—The Constance Costume. Polonaise draped on Tunique.
  - 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
  - 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- NOVEMBER, 1880.
- 448.—The Clinton Costume. Basquine, draperies, and bouffant.
  - 449.—Stylish "Matinée."
  - 452.—The Clifden Promenade Costume. Cuirasse corsage, and Fishwife upper skirt.
  - 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.

- NOVEMBER—Continued.
- 461.—Promenade Costume. Corsage with hood upper skirt, and drapery.
- DECEMBER, 1880.
- No. 467.—The Neville Visiting Costume. Corsage, cuirasse, and upper skirt.
  - 468.—The Faversham Home Toilette. Corsage, upper skirt, and draperies.
  - 469.—The Idina Promenade Costume. Corsage a revers, upper skirt, and bouffant.
  - 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
  - 472.—The Octavia Promenade Costume. Polonaise Princesse, with hood and puffed sleeve.
  - 474.—The Foltjame Evening Dress. Low body, draperies of upper skirt and train.
  - 475.—The Adeline Ball Toilette. Pointed corsage, upper skirt, and sash.
  - 477.—The Montgomerie Promenade Costume. Corsage a gilet with puffed sleeve, triple upper skirt and bouffant.
  - 479.—The Comtesse Robe. Pointed corsage, with coat basques, short skirt, with moveable train.
  - 481.—The Sangali Costume. Corsage with gathered back and draped upper skirt.
  - 482.—The Bisette Costume. Corsage with waistbelt and drapery of skirt.
  - 483.—Handsome Black Silk Costume. Polonaise and draperies.
  - 489.—Dinner Dress. Open corsage, with capes and draped tunique skirt.
  - 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
  - 492.—Indoor Costume. Polonaise Princesse, well draped, and with triple cape.

- Large-sized Patterns.
- No. 495.—Princesse Dress for a chest measure of 43 inches.
  - 496.—Polonaise Princesse for a chest measure of 44 inches.

- JANUARY, 1881.
- No. 6.—The Hamilton Promenade Costume. Polonaise and hood.
  - 8.—The Moray Promenade Toilette. Corsage, Draperies, bouffant, and underskirt.
  - 9.—The Ella Toilette. Corsage, cuirasse, draperies, and bouffant.
  - 10.—The Mignonette Dinner Dress. Corsage, draperies, and train.
  - 11.—The Waterpark Home Dress. Corsage and upper skirt.
  - 12.—The Flanders Dinner Dress. Panier, cuirasse, tablier, and train.
  - 13.—The Monrieffe Dinner Dress. Princesse tunique, with plastron.
  - 14.—The Tremouille Evening Dress. Open corsage, draperies, and bouffant.
  - 16.—The Samary Promenade Costume. Corsage-habit, paniers, and tunique.
  - 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
  - 24.—The Fatinita. Handkerchief Costume, corsage, and draperies.
  - 25.—The Lisette Costume. Corsage, draped tabliers, and bouffant.
  - 28.—The Hertford Costume. Corsage redingote, and upper skirt.
  - 30.—The Biddulph Visiting Costume Corsage Princesse, and draperies.

- FEBRUARY, 1881.
- 32.—The Janzé Promenade Costume. Pointed Corsage, Upper skirt, and bouffant.
  - 34.—The Vallery Promenade Costume with Cape and Hood.
  - 35.—The Sandringham Costume. Draped Polonaise Princesse.
  - 36.—The Mellina black satin Costume. Corsage, upper skirt and bouffant.
  - 37.—The Hervé Promenade Costume.
  - 38.—The Beauvau Dinner Dress.
  - 39.—The Du Barry Ball Dress. Corsage and draperies.
  - 40.—The Luchesi Dinner Dress. Corsage a Gilet, and draped tunique.
  - 41.—The Isabel Promenade Toilet.
  - 42.—Black Cachemire Costume.
  - 45.—Wedding Dress.
  - 52.—Blue satin Home Toilette. (Elaborate styles.)
  - 53.—Black velvet Costume.
  - 54.—Grey silk Dinner Dress.

- MARCH, 1881.
- 55.—The Marie Promenade Costume. Corsage with hood, tablier, and bouffant.
  - 57.—The Bernady Costume. Corsage, tunique, and bouffant.
  - 58.—The Montebello Tea Gown. Watteau style.
  - 59.—The Bischoffsheim Costume. Corsage Redingote with cape, tunique and bouffant.

- MARCH—Continued.
- 60.—The Poniatowski Costume. Corsage & Gilet, draperies, paniers, and bouffant.
  - 68.—Black Silk Dress. Corsage, draperies, and tunique.
  - 69.—Travelling Costume. Corsage, tablier, and bouffant.
  - 73.—The Beaugrand Costume. Princesse tunique and draperies.
  - 74.—The Croisette Costume. Corsage a basques. Habit, tunique, and bouffant.
  - 75.—The Dora Evening Costume. *Æsthetic style.*
  - 76.—The Potocka Ball Dress.
  - 77.—The Perier Travelling Costume. Double-breasted Corsage Redingote, and tunique skirt.
  - 78.—The Agincourt Travelling Costume.
  - 79.—Princesse Dressing Gown.
  - 81.—Promenade Costume.
  - 82.—Promenade Costume, pointed corsage, and draperies of skirt.
  - 58.—Princesse Night Dress.

### PATTERNS FOR APRIL, 1881.

- Plate 1.
- 84.—The Cambridge Toilette. Corsage, tablier, and bouffant.
  - 85.—The Chiswick Breakfast Robe.
  - 86.—The Oxford Costume. Corsage princesse, and draperies.

- Plate 2.
- 87.—Bridesmaid's Costume. Skirt, draperies, and bouffant. (The Corsage is given full-sized.)
  - 88.—Wedding Toilette. Corsage, upper skirt, and train.
  - 89.—Bride's Travelling Dress. Corsage, draperies, and bouffant.

- Plate 3.
- 90.—The Mignon Costume. Polonaise princesse, and draperies.
  - 91.—Carriage Costume. Princesse tunique, and drapery.
  - 92.—The Merode Costume. Corsage cuirasse, double tablier, and bouffant.

### Plate 4.

JACKETS, MANTLES, &c. FOR SPRING AND SUMMER, 1881.

- 93.—The Balmoral Visite.
- 94.—The Coquette, a jacket fastening from left to right.
- 95.—The Hussar. A tight-fitting Jacket, with military braid.
- 96.—The Newmarket Jacket. Redingote style, and double breasted.
- 97.—The Duchesse Mantle.
- 98.—The Mirabel jacket for silk or poplin.
- 99.—The Rosetta Mantlelet, a pretty summer style.
- 100.—The Helena Visite, for morning or evening wear.
- 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- 102.—The Derby Dust Cloak. Visite style.
- 103.—The Princesse Paletot. Single-breasted and tight-fitting, with long skirt.
- 104.—The Mother Shipton Mantle.

- Plate 6.
- 105.—Promenade Costume. Corsage, with triple collar and upper skirts.
  - 106.—The Heather Costume. Corsage, tablier, and bouffant.
  - 107.—Concert Toilette, with high body.
  - 108.—Dinner Toilette: style of Henri II.

- Plate 8.
- 109.—Outdoor Jacket for a girl of six or seven.
  - 110.—Ball or Grand Dinner Toilette.
  - 111.—Pelisse, very rich style.
  - 112.—Elegant Matinee.

### NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.

Sixpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.
- 2.—Dress Skirt, walking Length; (Trotteuse.)
  - 3.—Dress Skirt, medium train.
  - 4.—Dress Skirt, long round train.
  - 5.—Dress Skirt, long square train.
- The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

### SLEEVES.

- A.—Sleeve of ¾ length for demi-toilette.
- B.—Sleeve with three rows of puffs.
- C.—Abbe Sleeve, with Cape.
- D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
- E.—Tight sleeve, with scollops and puff, buttoning four buttons.
- F.—Tight sleeve, with three puffs at back.

# LADIES'

## MANTLES, PALETOTS, PELISSES, &c.

Price 6d. Each.

### USEFUL STANDARD STYLES.

- 421.—The Parisian cloth Jacket. Single-breasted, with kilted skirt at sides.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423.—Marcia Pelisse for velvet. Half tight-fitting.
- 424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.
- 425.—Asturias Visite Mantle for silk or cachemire.
- 426.—The Portia Visite, with gathered sleeve.
- 427.—The Odeyne Visite.
- 428.—The Eugenie Visite Mantle.
- 429.—The Somerset Ulster, double-breasted, with shawl collar.
- 430.—The Montrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- 443.—The Chanoinesse Winter Mantle, with gathered shoulders.
- 445.—Le Parisien Mantle, with deep round cape and no sleeves.
- 459.—The Versailles Visite Mantle, for satin & fur.
- 460.—La Douillette Russe, a novel form of long Winter Mantle.
- 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- 480.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- 493A.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.
- 471.—The Hermione long Visite Mantle, with Hood.
- 478.—The "Indispensable," a short Visite Mantle with Hood.
- 7.—The Duchesse Winter Mantle.
- 15.—The Bratsul Ulster. A new French style, single-breasted, with hood.
- 26.—The Dora Sortis du Bal.
- 27.—The Merveilleuse Visite Mantle.
- 31.—The Braybrooke Manteau Visite.
- 33.—The Caro Visite Mantle.
- 43.—Waterproof, with deep Cape.
- 56.—The Clarice Visite Mantle.
- 67.—New French Mother Hubbard Mantle.
- 140.—The Victoria Mantelet.
- 303.—The Althea Paletot, single-breasted, for cloth.
- 311.—Close-fitting double-breasted Ulster, without belt.
- 311A.—Same style of Ulster, but single-breasted.
- 312.—The Dorothea Pelisse, long skirt and single-breasted, with coat sleeve.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round or pointed hood.
- 248.—The Biarritz Sortis du bal; very elegant and novel.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.
- 306.—The Cavendish Redingote: Single-breasted.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- 335.—The Langtry Jacket, with new shape of Langtry Hood.
- 374.—The Antioch Travelling Ulster, with Redingote skirt, and pointed hood.
- 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.
- 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.
- 400.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

### HOODS.

- (These will be withdrawn from our List next month.)
- 212A.—Pointed Hood for Ulster or Mantle. 3d.
  - 212B.—Round Hood for do. do. 3d.
  - 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
  - 335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- 335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

## MOURNING COSTUMES.

Price 6d. Each.

- 123.—Deep Mourning Costume, for a parent.
- 137.—Mourning Costume, pointed corsage & tunique.
- 167.—Mourning Visite Mantle.
- 168.—Mourning Paletot, double-breasted.

## MORNING COSTUMES, Continued

- 184.—Widow's Mourning Dress. Corsage and open tunique.
- 228.—Half-Morning Costume. Basquine a gilet and open tunique.
- 253.—Half-Mourning Costume. Corsage Princesses, draperies and bouffant.
- 270.—Mourning Costume. Corsage-Redingote and skirt.
- 289.—Mourning Costume. Corsage and Tunique.
- 332.—Deep Mourning Costume.
- 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- 351.—Half-mourning Pelerine Mantle, with pointed ends.
- 352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

For Underskirts, see above.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

- 399.—The Annette Costume. Draped Princesses tunique for a Girl of 8 to 10.
- 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- 403.—The Florence Toilette, for a Girl of 11 or 12. Princesses robe with sash.
- 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 142B.—The same Pinafore, for a girl of 11 to 12.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 150.—Man of War suit for a boy 9 or 10 years. 6d.
- 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- 151A.—Boy's Sailor's suit, age 10 to 11. 6d.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesses and kilted.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 189.—Princesses Dress for a child of 4.
- 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- 214A.—Ditto ditto for a girl of 14. 6d.
- 224.—Princesses Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- 236.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- 237.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- 268.—The Clarice Dress for a little girl 6 years old.
- 322A.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.
- 322B.—Ditto ditto for a girl of 10. 3d.
- 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- 335B.—The Alpine Hood. 3d.
- 336.—Princesses Dress for a Girl of 15. 6d.
- 337.—Princesses Dress for a Girl of 12. 3d.
- 337A.—Robe Princesses for a girl of 9 years old.
- 340.—Princesses Polonaise for a Girl of 14. Chest measure 29 inches.
- 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- 485.—The Victoria Costume, for a Girl of 14 to 15.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 491.—Little Boy's Costume for 5 years old. 3d.
- 493.—Handkerchief Costume, for a Girl of 11 or 12. Very novel style.
- 18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.
- 19.—The Adeline: double-breasted Redingote for a child of 5 or 6.
- 20.—Baby's Toilette for a child of 4 years. Corsage Princesses, and plastron and capes.
- 21.—The Clementina Costume, for a girl of 8 to 9.
- 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.
- 29.—Promenade Costume, for a girl of 10 or 12.
- 33B.—Baby's first Pelisse, with Cape.

### JUVENILE COSTUMES FOR SPRING AND SUMMER, 1881.

- 61.—The Cecile Visite for a girl of 10.
- 62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.
- 63.—The Little Pearl Costume for a Child of 4.
- 64.—The Emma Costume for a girl of 12. Princesses tunique, with Sailor's collar.

## JUVENILE COSTUMES, Continued.

- 65.—The Janet Dress for a girl of 5.
- 66.—The Coralie Costume for a girl of 8.
- 70.—Double-breasted Jacket for a little girl of 5.
- 71.—Walking Costume for a girl of 7.
- 72.—Walking Dress for a young lady of 14. Princesses tunique and draperies.
- 80.—Costume for a boy or girl of 4 or 5.

## STANDARD BODY PATTERNS

### WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes 3d. each, post free.

Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15.

Or may be had out in brown paper, price 6d. each; the complete set, price 2s. 6d., post free.

LADIES' SIZES, 4d. each, post free.

Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

Or may be had out in brown paper, 6d. each; the complete set, price 3s., post free.

\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

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## JUVENILE COSTUMES.

The March Number contains a beautiful Colored Plate of Girls' and Children's Dresses, suitable for all occasions. Also an Uncolored Plate of Children's Promenade Costumes; reverse views and full letterpress description, making it an invaluable book for mothers and dressmakers. Post free for Twelve Stamps. Order at once as only a few copies are left.

### A PRETTY PRESENT FOR CHILDREN.

ROSIE'S RABBIT,

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MOTHER'S DARLING.

A pair of charming chromo-lithographs, exquisitely colored, size of subject 8½ by 7½ inches, suitable for framing for the nursery, or for use in scrap books. Lovely children's faces. Quite a bargain. The pair sent on a roller, post free, for 12 stamps.

Order by letter, enclosing stamps, to Louis Devere & Co., 1, Kelso Place, Kensington, W.

## The Theatres.—Continued.

### THE PRINCESS'S.

Mr. Edwin Booth's masterly performance as *King Lear* was brought to a close on March 19th, being succeeded by *The Merchant of Venice*, and *Katherine and Petruchio*, in which the great tragedian sustained the parts of Shylock and Petruchio, for six nights only.

### THE LYCEUM.

*The Corsican Brothers* and *The Cup* still attract crowded audiences to this popular house, but the public mind is much interested in Mr. Henry Irving's prospective arrangements. It is that gentleman's intention to appear with Miss Terry in comedy, and on April 16th will be produced *The Belle's Strategem*, with Mr. Irving as Doricourt, and Miss Ellen Terry as Letitia Hardy. Early in May will begin the performances of *Othello*, in which the English and American tragedians, Mr. Henry Irving and Mr. Edwin Booth, meet on the same stage, alternating the parts of Othello and Iago. These Shakesperian representations (in which Miss Ellen Terry will sustain the part of Desdemona), are anticipated with the greatest ardour by all true lovers of the drama.

### THE COURT.

The revival of *Heartsease*, an English adaptation by Mr. James Mortimer of Dumas' *La Dame aux Camélias*, has afforded Madame Modjeska's countless admirers an opportunity of seeing her in the part of Constance, in which she made her first appearance at this charming house. It is a part somewhat difficult to play, more especially to an English audience, but the gifted *artiste* wins from the first the sympathies of her listeners for the orring, repentant, and fast-fading Constance. The part affords a thousand opportunities for the display of those tender touches of manner, and plaintive tones and changes of voice which are so powerfully present in Madame Modjeska's acting. Mr. Forbes-Robertson is excellent as the lover, rising to great power in the third act, and maintaining the rôle with force and passion to the end of the play. Mr. G. W. Anson's acting as Gaston, is very touching and effective. Miss Winifred Emery sustains the part of Nichette with her usual skill, and Miss J. Clifford makes a most sympathetic character of the affectionate Nanine. The play is preceded by *Two Old Boys*, in which Mr. W. G. Anson, Mr. E. Price, and Miss W. Emery appear with good effect. *Romeo and Juliet* was produced on March 26th, and is to be followed by Mr. Wille's new play *Juanne*, in which Madame Modjeska appears.

### THE ADELPHI.

Under the able management of Mr. Charles Warner, the English version by Mr. H. J. Byron of the great drama by M. M. D'Ennery and Jules Verne, entitled *Michael Strogoff*, has been most successfully produced. The scenery designed by Mr. W. Beverley is magnificent, and the appearance of the beautiful horses provided by Mr. Sanger adds not a little to the interest of the representation. The cast is a most powerful one, including Mr. Charles Warner as Michael Strogoff, Messrs. H. J. Byron, James Fernandez, Irish, Rosier, &c., &c.; Mrs. Herman Vezin as Olga Strogoff, Mrs. Bernard-Beere as Sangaree, and Miss Gerard as Nadia Fedor. Doubtless a signal and long continued success awaits *Michael Strogoff*.

### PRINCE OF WALES'S.

The *Colonel*, preceded by *In Honour Bound*, continues to be exceedingly attractive at this house. It is more than possible that the good-natured laughter provoked by *The Colonel* will go farther towards curing the "aesthetic" craze than many a long-winded homily, or a thousand unkind witticisms.

### THE IMPERIAL.

Miss Helen Barry and a talented company have this house for a short season, giving both afternoon and evening performances. The comedy-drama *Led Astray* forms the afternoon entertainment, and *A Lesson in Love* is produced every evening; Miss Helen Barry appearing in both pieces.

Mrs. Kendal has re-appeared at the St. JAMES's after her late severe accident in *The Money Spinner*. *The Upper Crust* and *Hester's Mystery* continue to attract at the FOLLY, and *The Pirates of Penzance* pursue their merry course unhindered at the OPERA COMIQUE. At the CRITERION the bill of fare includes *Brave Hearts* and *Where's the Cat?* while Peggy and Don Juan Junior form an attractive programme

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

### EDITOR'S NOTICES.

### PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 6d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.  
Subscriptions to be paid to LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.  
Post-office ORDERS payable at Young Street, Kensington.

### BOYS' COSTUMES.

We will send, on receipt of twelve stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each, post free.

### Mrs. H. writes:—

"I am determined not to be behind in getting your April Number, so I enclose you my subscription to the end of the year. I nearly missed the March one because I did not order it until the 2nd of the month, and it would have been a great loss to me on account of the Juvenile Plates; I would not have missed it on any account, and you will quite believe me, when I tell you that I have made fifteen dresses from the colored Juvenile Plates only, eight of No. 64, four of 62 and three of 63, besides several of the dresses. I must thank you also for the new shapes of sleeves which make such a useful variety to dressmakers."

### Mrs. G. (Holloway) writes:—

"I have always found your patterns very useful to me, as they are to be depended upon, and they save a great deal of time when one has a good many dresses to make, besides they are so very cheap."

### Miss ELLIS writes:—

"I have had your Magazine for many years, and being a dressmaker, have always found it most useful. The improvements lately have made it much more valuable; but I must say that I think your March Number the best you have ever published. It is so full of charming dresses, and all so useful in style. Ladies like so much more choice nowadays in ordering children's dresses, that a "Juvenile Number" such as you give twice a year, is a great boon to dressmakers."

### M. A. writes:—

"I have received the March Number, and am delighted with the costumes."

### Mrs. HUDSON writes:—

"Many thanks for your kindness in sending me the Magazine so soon after I ordered it. I have taken your Fashion Book for upwards of two years now, and it is the best one I have ever seen, and your patterns are so very useful."

### Mrs. BROWN writes:—

"All the patterns that she has had from the Editors have given great satisfaction."

Messes. E. BOURDILLAUD & Co. (Halifax, Nova Scotia,) write:—

"We note the improvements lately made in your Magazine, which add much to its appearance and usefulness, and which must be as greatly appreciated by your patrons as it is, we assure you, by us."

### Mrs. SMITH writes:—

"I always recommend your patterns and book, being a dressmaker. I find they are a great help to me."

Mrs. B. B.—Send twelve stamps for our March Number, in which you will find what you require in great variety. We should have replied to you by post had you complied with Rule II. Our correspondence is so large that we are obliged rigidly to enforce this rule.

ELAINE.—A tea gown in black brocade or satin would be very suitable. Make it up like the Watteau (58) in our March Number with satin *plissés*, and *jabot* of white lace. If for slight mourning, the *plissés* and pocket may be of lavender or violet satin.

Mrs. JAMES G.—You could not choose a better pattern than 62 on our Juvenile Plate for March. It would look equally well in grey, with blue or cardinal bands. With regard to the wedding dress, &c., you will see the latest styles illustrated, and the fullest information given in our present Number.

TRUE BLUE.—You will find a charming *Matinée* suitable for receiving a breakfast party for the Boat Race on our first plate.

A DRESSMAKER.—The Spring Mantle Plate is published in the present Number.

We are much gratified to find that our preparation for the little ones in our March Number has been so widely appreciated, and so warmly praised. We thank our fair friends one and all for their kind words of encouragement, and trust they will be as much pleased with the catering for the present Number.

### Mrs. W. S. writes:—

"I have just returned from Paris, and I must tell you how pleased I was with the Grands Magasins St. Joseph, to which I paid a visit, I purchased there a great variety of articles, such as gloves, under linen, and mantles, which I found very cheap, and of the best style and make. Your readers may like to hear of this."

Mrs. HARRIETT FAWTHROP.—Your pattern cannot be sent, as you have not given any address.

Letters specially acknowledged from Miss M'Lean; Mrs. Howard; Mrs. Spencer; Mrs. Cooper, &c., &c.

1 vol. cloth. fcap. 8vo., 5s.

## POEMS AND SONNETS.

By HARRIETT STOCKALL.

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Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Pretty and sweet, tender and plaintive."—*Illustrated London News*.

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(Including Crate, Packing, and free delivery 4 miles of Charing Cross, or at any London Terminus.)

We consider these Busts to be of so much importance to our Subscribers, that we again give the illustration of one on this page. They are supplied only to our Subscribers, and we charge them at cost price, so as to place this great advantage in the reach of all our supporters.

We supply these Busts, for the following sizes of Chest Measures:—30 inches, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

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When ordering a Bust for general trade purposes, it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.

Can be obtained only from LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order, cheque, or cash for the amount. A specimen Bust may be seen, and Orders given, at our West-End Office, 6, Argyll Place, Regent Street, W.









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# The World of Fashion.





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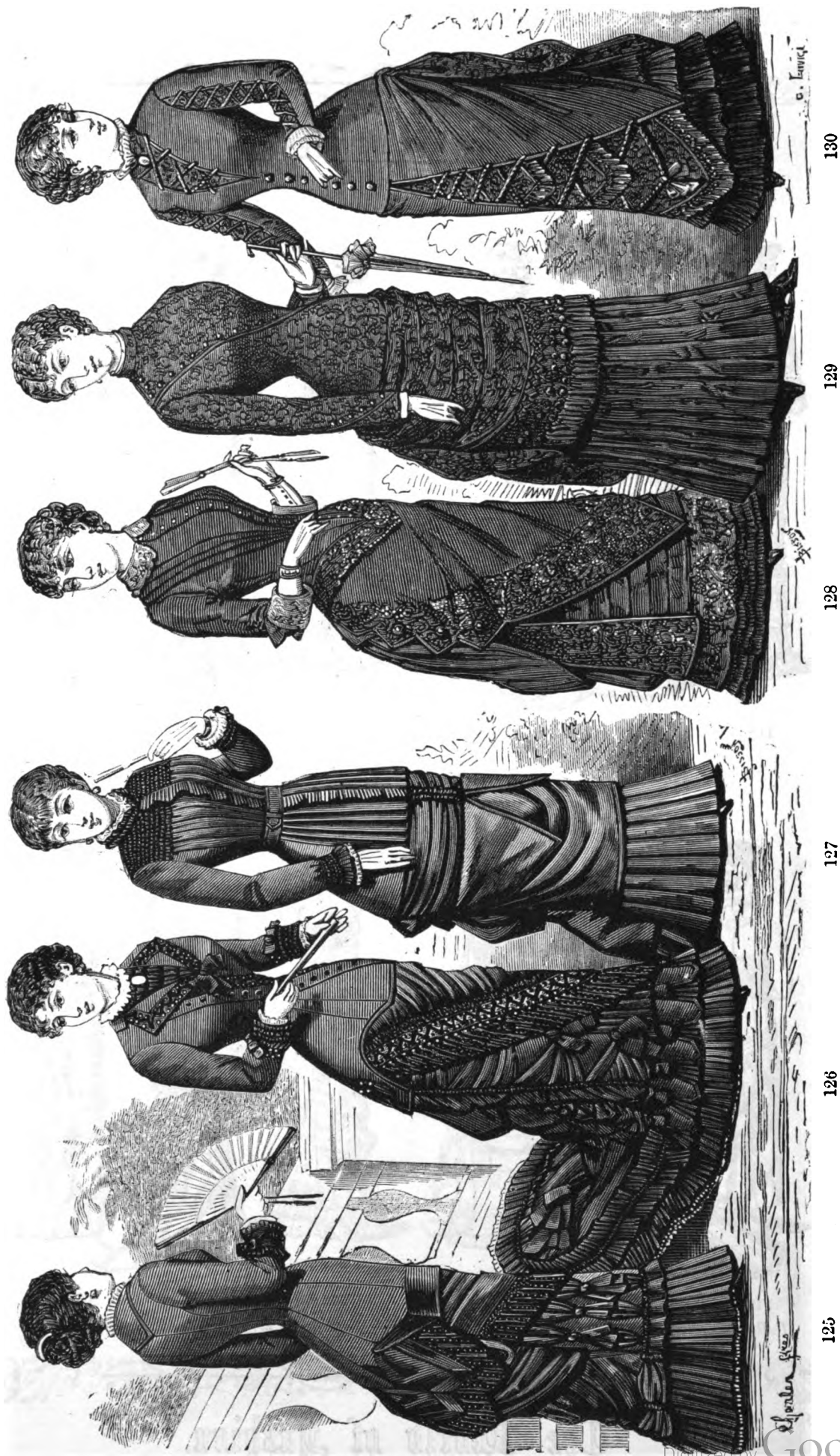
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Full-sized patterns num'ered as above may be had from the Editors, price Sixpence each, post free.





These Costumes are from the Grands Magazins Saint-Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

Full-sized Patterns numbered as above may be had from the Editors, price Sixpence each, post free.



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Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.

May, 1881.

# The World of Fashion.





Plate 8.

# THE WORLD OF FASHION.

May 1881.

Full-sized Patterns numbered as above may be had from the Editors, price Sixpence and Threepence each, post free. These Costumes are from the Grands Magasins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.



# LE MONDE ÉLÉANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 689.

MAY, 1881.

Vol. 58.

### Observations

ON LONDON AND PARISIAN FASHIONS,  
FOR MAY, 1881.

It is a curious fact, and one only noticed by the closest observers of Fashion, that in times of great prosperity, taste in dress is often apt to degenerate into extravagance and exaggeration. This was the case in France during the latter years of the Empire, and it has nearly always occurred in England when the nation has been unusually prosperous. At such times ladies seem ready to take up any extravagant fancy; having plenty of money they buy anything that may be offered, and so taste declines, and fancy, luxury, and frivolity reign supreme.

France at the present time is enjoying great prosperity, and we already perceive, in all the purely French Journals of Fashion, indications of that development of exaggerated styles that we have above alluded to; but we may confidently say that these fancies will not, this time, be followed by English Ladies, and will only have a very brief career in France.

In England it is several years since we have enjoyed any share of prosperity. Trade and manufactures have diminished instead of expanding, while a succession of bad harvests has impoverished agriculture, and seriously affected the landed interests. Ladies, as a rule, have had less money to spend, and it has been necessary to lay it out to the very best advantage, and to ascertain what was really the Fashion, and what was in the best taste. It is to this cause that we attribute the unprecedented success which our Magazine is enjoying: it is, indeed, the only Magazine in the world which contains Costumes specially designed to suit the taste and requirements of English Ladies; and, knowing what they require in times like the present, we believe our great increase of circulation shows we

have fully succeeded in meeting those requirements.

True to our old principle of following up every large increase of circulation by some improvement, or some addition to the contents of the Magazine, either in quality or quantity, we have this month made an increase in the number of the Costumes contained on our sixth and seventh Plates. Each of these Plates will in future contain SIX LADIES' COSTUMES instead of FOUR, being an addition to our number of Costumes of four every month.

The experience of the last few months has shown that our Subscribers generally prefer the Costumes designed for us by the Grands Magazins St. Joseph, to those supplied to us by other Parisian houses; we have, therefore, arranged that the Costumes on Plates 6, 7, and 8 shall all be selected from this celebrated house, the styles being specially chosen by our artists to suit the taste of English Ladies. As a rule the more elaborate styles will appear on these Plates, the quieter styles being contained in Plates 1 to 4, the Costumes in which are specially selected from those Artistes des Modes, whose patrons belong solely to the *ancienne noblesse* of France, and whose designs are reserved exclusively for this Magazine.

In referring to our Plates of Costume, ladies will see that a great change has taken place since last May. Jerseys, hoods, and narrow skirts are no longer worn; handkerchief costumes have quite gone out. It is in sleeves that we have the greatest change; all are larger and fuller at top, or have pleatings or puffings down to the elbow, and sometimes to the wrist; other sleeves have slashings at the top. These changes are a great improvement for ladies who are thin. Ladies of proportionate figure will still continue to wear the ordinary sleeve, but even these will be a little larger at top.

Flounces, with gatherings at top, are being much worn; large long kiltings are not now worn except they have bands across them, which bind them in their place, and take away

their heavy appearance. Gathering is very fashionable as a trimming for dresses, both at front, back, and in sleeves.

We now see more belts at waist than formerly. Collars are large, and pointed at back, and are worn instead of hoods; skirts are becoming fuller at back, and to make them sit out a slight crinoline is worn; there is no change in the shape of skirts in front or at sides.

In colors we see very little of the heliotrope shade; we have given all the most fashionable colors on Plates 1, 2, and 3; black is still a great favorite.

Plush still continues to be worn; figured silks are being largely introduced; a mixture of materials of two colors is still fashionable, and we may say the same of silks trimmed with satin. Shaded satins have just been introduced, and are specially intended for the *pliées*, pleatings, and gathered portions of dress: they shade off gradually from a dark deep color at one side of the material, to a very light shade at the other side. The favorite colors are:—deep red, shading off to pale rose; rich brown, shading off to old gold; and dark slate-grey shading to pale silver-grey.

Steel beads are much used in trimmings; *passenterie* and lace are beaded, and we have seen steel threads woven in ribbons.

We have given all the most fashionable Mantles and Visites in our April number, and in our present Plate.

Hats are generally large; bonnets small and close. The most fashionable styles will be seen illustrated on our Costumes.

### To Our New Subscribers.

We are now arrived at a season of the year when many ladies will be taking our Magazine for the first time, and, in justice to ourselves, we think it only right to state what are those features of our Magazine, on account of which we claim for it a decided superiority over any similar publication:—

1st.—It is the only Magazine that contains Costumes specially designed in Paris to suit the quiet, refined taste of English ladies.

2nd.—Everything it contains is really of use; all impracticable and extravagant styles are rigorously excluded. Ladies may follow our designs with the utmost confidence.

3rd.—In addition to two full-sized patterns presented gratis with each number, the full-sized pattern of every Costume illustrated on

its Plates is supplied to all purchasers of the Magazine at cost price. We do not seek to make a profit by selling goods of any kind to our readers.

4th.—Our readers will find in our pages all the information they require, arranged in the handiest and most accessible form, without having to turn over page after page of advertisements and puffs before they can pick out what they want. We do not seek to increase the apparent bulk of our Journal by a large admixture of advertisements, circulars, and tradesmen's puffs.

5th.—Our motto is quality, real value, and quantity; but we mean "quantity of useful matter": we do not encumber our pages with a lot of cheap useless woodcuts, of no practical value to anyone.

6th.—We offer to our readers, at cost price, the beautifully-modelled Paris Model Busts, by which alone can the present styles of dresses be made up easily, correctly, and cheaply.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
April 28th, 1881.

Ma Chère Amie,

It has been said that "everything in nature tends towards the beautiful," and this appears more particularly at the present season, when the little birds are all in song, the trees full of blossom, and the flowers beginning to expand their lovely petals. Why should we ladies stand back, and not think of dressing ourselves also to our best advantage, despite the young men of the present day, who think that a lady's dress is so expensive, that before they can be blessed with wives they must first become immensely rich, or else marry some great heiress, so as to be able to furnish her with the requisites of her toilette, and with all attainable comforts? We quite differ from these opinions: the ladies' toilette is not, after all, such a great question as gentlemen like to consider it. If we dress well, is it not to please them? If we want comfort, is it not also for their benefit? To see them happy and comfortable around us is, I am sure, the greatest aim of every woman. An elegant toilette is not very expensive to a thrifty woman or to an industrious woman, for she knows how to make something pretty and becoming out of a small piece of material; a plain dress is turned to an elegant afternoon costume by the addition of a stylish ruffle of lace, and a few yards of ribbon. Where is the husband who likes to see his wife always dressed alike, or without any little coquetties of the Toilette? Is he not proud of his darling when she comes to meet him in the hall, looking bright and smiling? Does he not then fancy and believe that his home is the really happy corner of the earth, where he forgets all the toils of the day—all the petty little annoyances? And he loves his home accordingly.

Every young lady ought to learn everything domestic, particularly how to dress herself; how to cut out and make a dress, and how to turn to the best advantage a dress of last year, or last season. I will here add that the costumes given in your Magazine are all very well suited for being made at home, with the aid of your excellent patterns, and the help of a bust.

*Dis moi ce que tu portes; Je te dirai qui tu es*—the

world judges of the character of a woman by her dress. By making our own dresses, or a part of our dresses, we keep ourselves out of the common range of woman, and prevent dress from falling into excess or frivolity.

The present fashion is certainly very elegant, but not very expensive; we use much less material, so we can add to the expense of the trimming: an old silk gown can be used for a dress foundation; old lace is in great favor: our ancestors' collars and cuffs are fashionable. What a saving now for the ladies who have been careful of all these heirlooms: ancient lace has attained a most fabulous price, particularly old Valenciennes and old Brussels. I will add that to make a handsome frill, &c., real lace is not an absolute necessity, for the imitation has made such progress that often only a connoisseur can detect real from imitation lace.

After lace, the trimming most in vogue is steel and *passementerie*; these two articles have attained perfection in design and solidity, the elegance of which cannot be contested. Dresses are, on the whole, trimmed with lace and *passementerie*, and sometimes crossed in front by a sash of 10 inches wide, falling behind on the *pouff*, or elegantly intermixed with it.

For this summer, jackets retain the Mother Hubbard style, varying only as to length and gatherings; the trimmings on them consist of *passementerie*.

I have seen, in some of our best houses, summer dresses made of black *grenadine brochée*, with low neck and short sleeves; but these dresses are made high in a second by the addition of a pelerine, and sleeves of lace fastened on the body; the bodies are trimmed with *passementerie*, and the effect looks charming, new, and very cool; these dresses will be as much worn as the Spanish dress (described in my March Paris Letter), and will have a great success for concerts and dinner dresses.

I gave you in my April letter all information as to gloves, stockings, *balayeuses*, hats, hair, collars, cuffs, &c.: nothing newer has since appeared. Sunshades are large for promenade, and small for carriage wear—only just large enough to shade one's face; the larger ones proved so cumbersome. The large ones are all of fancy material, while the smaller sizes are made to match the toilette. You only require one frame, the covering being easily removed: every lady can thus, at a small cost, have a parasol to match each dress by making it herself. To do that she need only take the size of her parasol, cut eight pieces, sew them together; at the top sew a ring, and at each point a smaller ring, or a little catch. The cover is fastened on the sunshade when closed.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

### THE MAYNARD VISITE MANTLE. (114.)

Our first pattern is the very elegant VISITE MANTLE for Summer wear, which is shown on the second figure of our first plate. This pattern consists of front, back, sleeve, and the small three-cornered piece which forms the underside of sleeve.

The seam which joins the back (a long narrow piece)

to the sleeve is marked by *two cuts*. The short side seam of sleeve is joined to the short side seam of front, as marked by the *one cut*. The seam which joins the underside of sleeve to the lower part of the arm-hole of front is marked by *three cuts*, and the junction of the upper and undersides of sleeve is marked by *four cuts*. The notch at the top of sleeve is to be placed at the shoulder seam, which joins the back and front together; the sleeve must be full over the top of shoulder, as shown by the short pricked lines. The fish taken out in the front is marked by pricking.

### LOW BODY FOR A CHILD OF 2 OR 3.

Our second pattern (all the pieces of which are marked by one round hole) is a Low Body for a little child of two or three years old. It consists of three pieces:—back, front, and short sleeve. The middle of back is shown by the pricked line, the piece allowed beyond the line being for the buttoning.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(113).—The Iris Promenade Toilette of blue satinette, trimmed with plaid. The jacket is fastened by a belt: the sleeve consists of puffs, *plissés*, and cuffs. The basque is edged by a band of plaid, opened on each hip, and trimmed with *aiguillettes* and cord. The skirt is composed of a pleated flounce, edged with plaid and a drapery, caught by gathers, rather high on the right side, and lower on the left: the back is well draped. It will require 12 yds. satinette (washing material); 2½ yds. plaid; 18 buttons.

Fig. 2.—(114).—The Maynard Visite Mantilla of *cachemire de l'Inde*, trimmed with Spanish lace, fringe, and satin bows. It will take 2 yds. *cachemire de l'Inde*; 7 yds. fringe; 12 yds. Spanish lace; 4 yds. ribbon.

Fig. 3.—(115).—The Curzon Afternoon Dress of drab *cachemire*, trimmed with brown plush: the body is pointed in front, and forms a slight coat tail behind; the overskirt is well draped over a *plissé* underskirt. The whole toilette looks very elegant and stylish. Quantities required: 13 yds. *cachemire*; 2 yds. plush; 12 buttons.

### PLATE THE SECOND.

Fig. 1.—(116).—The Badminton Lawn Tennis Costume, composed of a triple-flounced underskirt, an overskirt elegantly draped front and back, and a round jacket, ornamented with an elegant and suitably designed sleeve. Will require 8 yds. satinette for skirt and sleeves; 6 yds. pompadour; 12 buttons.

Fig. 2.—(117).—The Steenbock Afternoon Visiting Toilette of *mousseline de laine* and satin. The jacket is very elegant, trimmed with *revers* behind, and a satin collar and satin puffs at sleeves. The overskirt is gathered under a loop of satin on the right side; at left side it flows gracefully over the



underskirt, which is made of alternate pleats of satin and *mousseline de laine*; at back the skirt is ornamented with three *mousselines plissées*. It will take 6 yds. double-width *mousseline de laine*; 4½ yds. satin; 18 buttons.

Fig. 3.—(118).—The Vera Carriage Toilette of blue pompadour and gold-colored satinette, trimmed with *broderie Anglaise*. This toilette is very simple and very effective: it is composed of a jacket, trimmed with a band of satinette and embroidery, the back forms a *plissé*; the overskirt is draped elegantly on each side over a plain skirt, ornamented by a band like the jacket and overskirt. Quantities required: 9 yds. pompadour; 2 yds. satinette; 14 yds. embroidery.

### PLATE THE THIRD.

Fig. 1.—(119).—Young Lady's Promenade Toilette of mauve *cachemire*. The body is cut *en pointe* at back, and has two points in front; the *tablier* is composed of double draperies, crossing in front on a *plissé* petticoat of spotted material: cuffs and collar to match. It will take 8 yds. *cachemire*; 6 yds. spotted material; 12 buttons; 2 yds. ribbon.

Fig. 2.—(120).—The Santurce Reception Toilette of black satin, trimmed with *passementerie*: the body forms a jacket in front; at back it is gathered, and then falls very elegantly on the skirt, and is ornamented at the end of the gathers by a large bow and long ends: the front is very gracefully draped on the *plissé* underskirt; the whole is ornamented with rich *passementerie*. Quantities required: 24 yds. satin; 19 yds. silk; or 18 yds. *cachemire*; 5 yds. *passementerie*; 3 yds. sash ribbon; 12 buttons.

Fig. 3.—(121).—The Brooke Dinner Toilette of pink *crêpon de l'Inde*. This elegant toilette is composed of body with waist-band and skirt all in one: the front is well draped on an underskirt *bouillonné*, and gathered; the back of body is *plissé*, and gathered, and then the fulness is caught up here and there on the underskirt, and ornamented with bows and bands of satin ribbon. Will take 14 yds. *crêpon de l'Inde*; 6 yds. satin ribbon; 8 buttons.

### PLATE THE FOURTH.

\*.\* The upper part of this Plate contains the latest novelties in BONNETS.

No. 1.—White Straw BONNET, trimmed with red and gold-striped ribbon, *chenille* flowers, and white feathers.

No. 2.—Bronze Straw BONNET, trimmed with a draped fold of olive-green satin, and a bronze-colored feather, shot with olive; a steel buckle at the sides.

No. 3.—Steel feathered-covered BONNET, ornamented with pink roses and steel-woven strings.

Fig. 1.—(122).—The Keppel Promenade Toilette of Navy-blue brocade and Navy-blue silk: the jacket is very elegantly cut behind, and the whole Costume is very stylish, laid in pleats in front, crossed by two draperies of brocade: the plain sides are in brocade: the back is plain, and well draped on a petticoat of *coquillés* and *plissés*. It will take 6½ yds. brocade; 10 yds. silk; 18 buttons.

Fig. 2.—(123).—The Esmé Visite Mantle of *grenadine brochée*, elegantly ornamented with lace. Quantities required: 4 yds. *grenadine*; 14 yds. *plissé* lace, or 32 yds. plain lace to form the *plissés*.

Fig. 3.—(124).—The Warburton Promenade Costume of pointed *cachemire* and satin. The collar, cuffs, middle drapery of skirt, and flounce are of satin; the rest of *cachemire*. The top skirt is cut *en polonaise*, with a folded sash crossing the front,

and fastening under the drapery at back. It will take 10 yds. *cachemire*; 4½ yds. satin; 18 buttons.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

The Costumes on this and the two following Plates are specially designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

The proprietors of the Grands Magasins St. Joseph have arranged to supply our Subscribers with any of the Costumes illustrated on Plates 6, 7, or 8 at the very moderate prices named after the Description of each. They will also pay the carriage to London on all orders above One Pound in amount.

Fig. 1.—(125).—The Lorely Costume, made of black silk and satin. The jacket is long in front: at back it terminates *en papillon*; the underskirt is made with a *plissé*, headed by a narrow flounce. A drapery crosses the front, well pleated on the right side, and falling low on the left, and trimmed with fringe all round. It will take 15 yds. silk; 4 yds. satin; 4 yds. fringe; 4 yds. ribbon, 18 buttons.

Price, made up in silk and satin, £5 19s. 3d.

Fig. 2.—(126).—The Bengali Costume for Visiting, or the Carriage. It has a long train made of silk and satin, and trimmed with fringe and *passementerie*: the body closes diagonally, and is trimmed with *revers* and a *bouillonné* chemisette; it is cut square in front, and in coat form behind: the front of skirt is trimmed diagonally with fringe and *passementerie*: the skirt and train are edged with *plissés* and gatherings; the whole trimmed with ribbon. It will require 20 yds. silk; 5 yds. satin; 2 yds. fringe; 3½ yds. *passementerie*; 6 yds. ribbon; 18 buttons.

Price £7 16s. 6d.

Fig. 3.—(127).—The White Lily Morning Toilette of *beige*: the body is very novel: the yoke is gathered, and from thence start the pleats, which are continued down to the bottom edge of the jacket body. The skirt is made with draperies, forming a tunique in front, and two *pouffes* at back. It will take 14 yds. material.

Price £2 5s. 6d. in Tussore; £3 0s. in Surah.

Fig. 4.—(128).—Elegant Afternoon Promenade Costume of satin, trimmed with large bands of *passementerie*: the *tablier* forms a point in front: it is elegantly draped at back. The underskirt consists of pleatings and *plissés*, edged by a band of *passementerie*. The body is pointed front and back, and elegantly trimmed. It will take 16 yds. satin; 8 yds. *passementerie*; 18 buttons; 3 large buttons.

The price of the Skirt made up is £3 18s. 3d.; material for body, £1 3s. 9d.

Fig. 5.—(129).—Fashionable Promenade Dress, made of satin and brocade. The skirt is made with a long *plissé*, crossed by a sash of brocade, trimmed with fringe. The *cuirasse* body is in brocade, buttoned diagonally. Quantities required: 10 yds. satin; 8 yds. brocade; 2 yds. fringe; 18 buttons.

Price of the Skirt made up, £3 0s.; material for body, £1 2s. 6d.

Fig. 6.—(130).—Promenade Costume of Satin (it may be made in any color): the dress is elegantly trimmed with brocade, fringe, and cord: the back draperies are in brocade: the sleeves are very novel and elegant. It will take 14 yds. satin; 3½ yds. brocade; 6 buttons.

The price of the Skirt made up is £3 11s. 6d.; the body material, £1 5s. 9d.

## PLATE THE SEVENTH.

Fig. 1.—(131).—The Argentine Promenade Toilette made of *crépon* and satin: the body has three capes, and is trimmed in front by *bouillonné* bows and tags; the skirt is elegantly draped out, and is caught up in the middle by bows and tags: the underskirt is made with *bouillonnées* and *plissés*. It will take 12 yds. *crépon*; 5 yds. satin; 6 yds. ribbon; 12 tags.

Price made up, £1 19s. 3d.; or in satin and *cachemire*, £2 7s. 3d.

Fig. 2.—(132).—The Balsamine Costume, made in a Holland material, trimmed with embroidery: the Costume is composed of a long *plissé* skirt with draperies, trimmed with embroidery; the body is trimmed by a large collar, and is double-breasted. Quantities required: 12 yds. Holland; 12 buttons; 8 yds. embroidery.

Price made up in Holland, £1 2s. 6d., or in Pompadour, trimmed with lace, £1 3s. 6d.

Fig. 3.—(133).—The Cactus Costume of *beige*, trimmed with striped *bayadère*: the costume is very elegant and stylish; it is well draped in front and back, and the body is very becoming. It will require 14 yds. *beige*; 4 yds. *bayadère*; 12 buttons.

Price made up, £2 7s. 3d.; or in *cachemire* and silk Pekin, £3 0s.

Fig. 4.—(134).—Visite Mantilla of quite a new shape, made of *cachemire de l'Inde*, trimmed with fringe and *passementerie* down the back, and ornamented with satin bows. Will take 3 yds. *cachemire de l'Inde*; 13 yds. fringe; 3 yds. satin ribbon; an ornament for the back.

Price £1 11s. 6d.

Fig. 5.—(135).—Rich Visite in double Merino, trimmed with marabout, fringe, and *passementerie*. It will take 3 yds. Merino; 12 yds. fringe; 4 yds. small *passementerie*; large ornament for the back.

Price £1 19s. 3d.

Fig. 6.—(136).—Elegant Visite Mantle of *cachemire de l'Inde*, lined with silk, trimmed with marabout fringe, and satin bows. It will take 3 yds. *cachemire de l'Inde*; 8 yds. fringe; 4½ yds. satin ribbon.

Price £3 8s. 0d.

## PLATE THE EIGHTH.

Fig. 1.—(137).—Little Edith's Promenade Costume for a girl of 10. It is of satinette, trimmed with embroidery; the front is single-breasted: the back forms two *plissés*; edged with embroidery. Quantities required: 8 yds. satinette; 18 buttons; 8 yds. embroidery.

Price 11s.

Fig. 2.—(138).—The Lucia Costume for a little girl of 5; of blue *cachemire de l'Inde*, trimmed with a *plissé gilet* of white satin; the whole dress is edged with white satin. Will require 4½ yds. *cachemire*; 2½ yds. satin.

Price £2 7s. 3d.

Fig. 3.—(139).—The Edmée Afternoon Toilette for a girl of 7, of white *piqué* and embroidery. This little princess costume is very elegant, with its wide collar and large *revers*. It will take 5½ yds. *piqué*; 7 yds. embroidery; 12 buttons.

Price £1 8s. 6d.

Fig. 4.—(140).—Summer Promenade Costume of brown *cachemire*, and light-brown satin: the *plissé* petticoat is of satin, and so are the pipings of costume; the body is cut square, trimmed with *revers*, and has a *plissé* chemisette; the skirt is well draped, and cut in Vandykes, trimmed with rosettes; the back falls *en pouff*, with a long *plissé*. Quantities required: 9 yds. *cachemire*; 9 yds. satin; 12 buttons.

Price £3 11s. 6d.

Fig. 5.—(141).—Elegant Promenade Costume of black satin and Pekin. The jacket is of purple satin, double-breasted, and trimmed with a deep *plissé*: the skirt is composed of a long *plissé* in front, and three small *plissés* on each side, trimmed by a drapery of Pekin, which forms bows and ends on the left side, each end being trimmed by a bow; the right side of this dress is slightly draped. It will take 6 yds. purple satin; 19 yds. black satin; 4 yds. Pekin; 4 dozen buttons.

Price £5 8s. 0d.

## BEREAVED.

H! brightly gleams the sunshine in  
the blue autumnal sky,  
And lightly skimming through the  
air, a few late swallows fly;  
And all around is bright and fair, as if  
some painter's hand  
Had touched with glowing colors the fair  
and fruitful land.  
But what to me are all these sights?—  
to me they bring no joy:  
When last I saw them, in my arms I held  
my baby-boy.

Scarce had he learned to prattle, yet  
every little word  
To me was sweetest music my ears had  
ever heard.  
Bright dreams of future greatness for him  
filled all my mind—  
How he might be in coming years a king  
among mankind.  
My child, my fair-haired darling, ah! me,  
that thou shouldst be  
Torn from the loving mother who had  
such dreams for thee.

All that is left me of my child is yonder  
little mound;  
I scarce can think my baby sleeps beneath  
the daisied ground.  
Ah! me, his little feet no more the gar-  
den paths will tread;  
No more he'll sport a living flower around  
each flowery bed.  
The thought is anguish to my soul, my  
life has lost its joy—  
My heart seems buried in the grave of my  
beloved boy.

Should children's merry footsteps in the  
happy years to come  
Awake the slumbering echoes of my now  
bereaved home:  
Though other lisping accents should make  
my heart rejoice  
Still sweeter will the memory be of my lost  
baby's voice;  
And though my love for them be deep,  
the best, most sacred part  
Belongs to my lost darling, and lies buried  
in my heart.

C. I.

## A HARVEST OF TARES.

By G. EWART FLEMING.

### BOOK THE SECOND.—REAPING.

#### CHAPTER IV.

##### ON LESSING COMMON.

**O** sleep visited the eyes of John Somerset during the night after the concert. The weary hours passed by, each finding him more restless than the last, until the grey dawn of a spring morning gave light to the sleeping world. All night, through the darkness, the face of Salome had looked at him out of the corners of the luxurious room; all night he heard the quiet breathing of the deceived sleeper by his side, while to the ear of his mind came the deep, rich tones of Salome's voice in the familiar duet. As soon as daylight was fairly broken, John Somerset rose from his restless couch, and hastily dressing, descended to the library. The household was not yet astir in the lower part of the mansion, but a great mastiff who slept in the hall during the night roused himself as the master of the house appeared on the staircase, and, after many yawns and stifled barks, prepared to follow him. Mr. Somerset-Dysart unfastened the iron shutters which protected the library windows, and threw open the casement, letting in a puff of chill March air. He then stepped out on the lawn, followed by the dog, who had conceived a violent fondness for his new master.

The great clock of the stables struck six as John Somerset turned from the lawn into a side path which skirted the shrubberies, and led through a little home-coppice into fields beyond. Through these fields he went, faithfully and closely followed by the mastiff. The meadow path ended at length, opening through a stile on a wild stretch of heath, known as Lessing Common, and here, in the chill early morning, the wretched man walked and wondered.

He had known that sooner or later he should meet Salome, but that she would venture on the old familiar ground—that she would set up her tent at his very doors—had never entered into his calculations.

Why was she here?

Was it to bring about his open disgrace, or to make terms with him?

By the meanest and worst part of his own nature John Somerset felt inclined to judge his wife. She also had grown tired of poverty, he reasoned, and would now share the wealth which his second marriage had given him. She had nothing to gain by denouncing him, but much to win if she kept the secret of her connection with him.

So he argued to himself, using every convincing idea he could conceive, to prove to his quaking heart that Salome was at Lingford for motives of expediency, and not of revenge.

He would discover her abode, he would contrive an interview with her, he would obtain her promise of silence, win from her an acceptance of his offers of support, and induce her to leave Lingford.

Or —

A red flush came over the face of John Somerset, whether born of shame or rapture I know not, as a thought flashed into his mind.

Need Salome go?

Might not he enjoy from time to time the rare delight of seeing her, the one woman only who had power to touch his selfish heart: might not she remain near him, their mutual love guarded by perfectest secrecy and caution?

No formed plan presented itself to his mind, but an intense desire to see his wife, to converse with her, to gauge her feelings, and to learn her plans, took possession of his heart, and led his will captive. More than an hour had passed while he paced the stretch of moorland where the heather was brown as yet, but where golden dots of broom made little spots of glory in the chill sunshine—more than an hour, and nothing had come of his musing but that intense desire to see his forsaken wife.

He recalled the sight of her face as it shone, a pale star from the little platform the night before: the large, sombre eyes which had never met his own, but had fixed themselves with cruel intentness on the comely woman at his side—the impassioned singing: the scornful treatment of Anne Dysart's bouquet—all came back to his mind in the morning stillness on the moor.

Once or twice a labourer had passed him on the way to work, greeting him with "lowly lout" and humble "good morning, Squire."

Ah! there it was. The land on which he stood, the land that lay around him for miles, the grand old trees that shut in the Glen from his view, suffering only glimpses of its tall red chimneys to glimmer through their budding green, were all his now. He was the Squire.

The lust of possession came into his soul



with tenfold strength. He had tasted the sweets of ownership; he had inhaled the incense of homage and loyalty; he had felt the power of masterdom, and all that greatness and littleness which helps to make a ruler of men, cried out in John Somerset's heart, protesting against the power of one frail woman to dethrone him, to strip him of his new-born dignities.

A thousand thoughts were rioting in his heart: thoughts of fear, of anger, impatience—greed of power—greed of gain—love;—and a thousand plans to gratify all these conflicting aims surged through his mind as at last he mechanically turned to leave the common.

As he approached the stile which led into the first field, his eyes still fixed on the ground, the mastiff gave vent to a low, thunderous growl, followed, without a second's intermission, by a violent and savage bark.

John Somerset raised his eyes.

Approaching the stile from the field was a young man, in whose neat attire and commonplace appearance John Somerset recognised the young concert-giver, Henry Solland.

Quick as lightning a thought flashed through his mind. Here was the man who could give him tidings of Salome.

"Quiet, Nero! quiet, sir!" he cried to the savage mastiff, who moderated his anger at the word of command, and reduced the bark into a low, uneasy growl.

The two men met at the stile; Henry Solland stood in the field, John Somerset on Lessing Common.

"Good morning, Mr. Solland," was the greeting which fell cheerily on the organist's ear, accompanied by a hearty shake of the hand, which greatly pleased him.

"Good morning, sir," he replied respectfully.

"You are out early," proceeded Mr. Somerset, "after your kind exertions of last evening."

"Oh, I always take a morning walk," replied Henry Solland, "whether I am early or late the night before."

"I am sure," said the other, "we are all much indebted to you for your beautiful concert, and I hope the financial result has proved as satisfactory as the entertainment itself was."

"Indeed it has, sir," was the eager reply, "but I am sure that is in a great measure owing to your kindness, and if Mrs. Somerset-Dysart would not be offended at my freedom, I should like to wait upon her, and show her how much real good has resulted to the Society from your and her great goodness in taking up the concert so handsomely."

"I have no doubt Mrs. Somerset-Dysart will be very pleased to see you at any time," replied that lady's husband. "But what a success your duet was, Mr. Solland. You have a beautiful voice."

"Oh, you are too kind, sir," replied the young man, warmly; "the success of the duet was entirely owing to Miss Saxon's singing: not at all to mine. Miss Saxon's voice is splendid."

The young man coloured faintly as he thus spoke in timid praise of the woman he loved, and that incipient blush did not escape the notice of Salome's husband.

A feeling—half of disgust, half of savage anger, rose in his mind as he looked at the young man before him, but he checked the impulse to pass on and leave him, for the information he desired was not yet obtained.

"Miss Saxon is a member of your Society, I suppose?" he said, with apparent carelessness.

"Yes, sir, and a very important member too."

"I suppose so; and does she reside in Lingford?"

"Oh yes, sir, she lodges with my mother."

There was such an indescribable mixture of importance, of exultation, of senseless happiness in the young man's manner as he made this announcement, that John Somerset longed to strike him. His wife: his once idolised—aye! his still idolised Salome—shared the humble roof, and lived the commonplace, sordid life of this young man and his mother. There was madness in the thought.

Henry Solland was not gifted with any power of divination, and he saw nothing in the manner of the man before him but a good-natured, though somewhat haughty, desire to be pleasant with his inferiors, and interested in their commonplace affairs.

"She lived in Lingford before, sir, as you may remember."

"Oh! yes!" allowed Mr. Somerset-Dysart; and Henry Solland, pleased and proud to talk on a subject that lay so near his heart, went on:—

"She went to London, and her father died there, and finding she could not get a living, she came back here. It appears she and her father used to lodge in the house with the last organist and his wife, and when she came back, not knowing that old Freeston was dead, she came naturally to the Cottage, and mother was glad to have her;—so she has lived with us ever since," concluded the young man rather tamely, for seeing Mr. Somerset's abstracted look, he feared that he had bored the great man by poor Salome's simple story.

"Ah, indeed; and Miss Saxon, does she——" John Somerset paused, hardly knowing how to frame the question he was burning to put.

But Henry Solland, to whom getting a living was an every-day affair, easily interpreted the pause.

"Well, sir, there are not many pupils to be had in Lingford, but Miss Saxon and I share them between us."

A bitter, resentful pang smote the heart of the listener. So this man had foregone his own gains that Salome might have work to do. What was it but a sort of charity—a kindly cloak cast about the action that Salome should not think she was eating the bread of a beggar.

They stood face to face in the early quiet morning, the two men who loved Salome—the man who loved and had forsaken her: the man who loved and had taken her in, and daily helped her to earn her bread. But the first man cursed the other in his heart in that morning stillness, because he had the power to help the woman they both loved, while the path he had elected to tread led him to pass on the other side.

A few more civil words passed between them, and then they parted, Nero, who had snarled and growled at intervals during all the conversation, breaking again into a savage bark as he reluctantly followed his master back through the primrose-bordered fields, and through the coppice to the Glen.

Henry Solland took his constitutional, and then walked briskly back through the same fields, but by another path, which led him at last into Lingford churchyard, and so down the little lane to the ivy-covered cottage, where his mother waited breakfast for him, but where his eager glance was disappointed, for the drawn curtains of her window showed that Miss Saxon had not yet made her appearance in the cottage parlour.

## CHAPTER V.

### THE COTTAGE BY THE CHURCH.

The little room was poorly furnished, but very neat, very precise, very clean.

A frugal breakfast was spread on a table near the fire, being arranged for three persons, and the kettle was singing cheerily on the hob. A few simple plants adorned the spotless window, and on a side table, among humble nick-nacks, and a few gaudily-bound books, stood Anne Dysart's despised bouquet, in a blue and white vase.

Henry Solland had brought it home on the previous evening, thinking Salome had inad-

vertently left it in the concert-room, and as she had retired to her own room immediately on returning, he had no chance of restoring it to her, so had given it into his mother's charge. It was still fresh and lovely, and scented the room with its delicious fragrance.

Mrs. Solland sat in an arm-chair by the fire, engaged in knitting, placidly awaiting the entrance of her son from his usual walk.

Her eyes brightened as he entered, and she sprang up with alacrity to make the tea, exchanging an affectionate salute with the young man as he came to her and stood on the rug.

"Miss Saxon is not down yet," he remarked, rather anxiously.

"No," replied Mrs. Solland, "I daresay she is tired. We will not wait breakfast, Henry. I expect she will be in no hurry, for little Miss Drake has a sore throat, and will not be able to take her lesson to-day. The man came down with the message. I told Miss Saxon an hour ago, and I do not hear her stirring."

Mother and son sat down to their simple meal, talking over the concert as they ate, and Henry Solland told his mother of the meeting on Lessing Common, and how friendly and talkative Mr. Somerset-Dysart had been.

"He asked about Salome—Miss Saxon, I mean," the young man corrected himself, with a flush; "perhaps Mrs. Somerset-Dysart may be able to do something for her. There are the little girls at Forrester's Field. I daresay Lady Forrester would let Miss Saxon give them lessons if Mrs. Dysart would speak for her."

"That would be a good thing," agreed Mrs. Solland, glancing at the bouquet, "and it was very kind of her to throw the flowers last evening."

A knock at the door of the cottage interrupted the conversation, and presently a buxom, black-eyed young woman was ushered into the little parlour.

"Why, Jenny!" cried Mrs. Solland, with evident pleasure, for the new comer was a well-to-do farmer's only child, and always came accompanied by choice farm produce, which was very welcome in the modest household.

Besides—(what keen eyes have young men's mothers!)—Mrs. Solland detected in Jenny Maythorn's heightened color and subdued manner, when in Henry's presence, a liking, which only needed encouragement to grow into love: so she at all times gladly welcomed the pretty lively girl to her fireside.

Their dwellings were not far distant, Maythorn's farm lying among apple-orchards on

the other side of the churchyard, so that pretty Jenny often ran in and out of the cottage by the church. She was, moreover, a pupil of Henry Solland's, and a member of his Choral Society, which naturally threw them a good deal into each other's company.

Jenny's present business was to invite Mrs. Solland and Miss Saxon to tea the next afternoon, but before she had fully performed the errand her roving eyes were caught and fixed by the bunch of stephanotis and white violets.

"Oh!" she said, dropping her voice, and speaking with a certain significance, "Miss Saxon brought the bouquet home then."

"Of course," replied Henry Solland, quickly, inclined to take offence at Jenny's tone, without knowing why; "at least, I carried it home for her," he added.

"Well," asserted Jenny, boldly, "I do not think that Mrs. Dysart was pleased at her leaving it on the piano, for she looked very black all the evening. I'm sure she need not be jealous now," added the young lady, with a laugh.

"Jealous!" cried Henry Solland, a fire rising to his eyes which made his mother's heart quake within her. "What reason has she, or anybody, to be jealous, concerning Miss Saxon?"

"Oh, it was all before your time," replied Jenny Maythorn, dropping her voice as if she feared Salome might hear her, but showing no disposition to go back from her statement. "It was before you came to Lingford, in the old Choral Society days, and before the Bank broke. But I know he used to flirt with her."

"Who?" demanded Henry Solland, savagely.

"Come, come," said his mother, soothingly, anxious to secure peace between this desirable young couple; "you must not tell tales out of school, Jenny, and as to you, Henry, I don't see why you have any reason to trouble yourself about Miss Saxon's concerns. She is nothing to us, you know."

"No, I know that," he answered, and then held his peace.

A feeling of restraint fell upon the little party, and soon Henry Solland left the room and the house. His mother and Jenny Maythorn had both risen when he went out, and they stood side by side in the window, watching him till a turn in the churchyard path hid him from view.

He was gone, as usual, to practise on the organ, and soon the sound of the instrument, played skilfully, if not feelingly, stole down

the grave-bordered path, and floated in at the open window.

It sounded in the ears of the two women who stood side by side, hidden from outside view by the homely plants, talking in earnest whispers—not, alas! too kindly—of a sister woman, who occupied the chamber above.

To that room also, through its latticed casement, came the strains of the organ, bringing only a deeper feeling of weariness to the wan, white-faced woman, who lay with arms outstretched on a humble bed, looking out with tired eyes at the fresh spring morning. Music, which had once been her life's charm, was now its bane, and the organ notes floating in now and then seemed to weary her beyond expression. No sleep had visited those wide open eyes during the night that had passed; no sense of rest, or refreshment came to her with the dawn of morning. In her dark eyes lay the shadow of an awful sorrow, and the calmness of an unswerving purpose.

She had cast a hurried glance at John Somerset's face as she left the platform the evening before. She had marked its deadly pallor, and its haggard look, but no wave of pity thrilled across her heart, ruffling the unalterable purpose of her soul. As far as possible she put him from her mind, relegating his image to that dark and dreadful chamber of her soul, where the memory of the child—the dear little dead child—reigned with awful supremacy. There, for the present, Salome shut in the memory of her husband, and busied herself with thoughts of the woman he had married.

"The time is coming," she thought with a fierce pang of joy, "the time is coming when that proud head shall be bowed to the dust. Not all at once, not at a blow, but by a thousand little humiliations, before I strike the final bolt."

She laughed aloud with malicious glee, remembering the incident of the bouquet.

She had laid no plans, I doubt whether her mind was clear enough to do so, she only bent herself with her whole will to mortify the woman who had (to her fancy) usurped her place, reserving her final vengeance for the day when Anne Dysart in fancied security of pride and place, dared openly to defy her.

While she lay brooding over her wrongs in the little cottage chamber, another link had been added to a chain which was slowly lengthening, by the petty malicious chatter of two women in the room below.

From the window in the rood-loft Henry



Solland could see his cottage-door, and throughout his practice he kept a watchful eye upon the movements of talkative Jenny Maythorn.

A dark shadow brooded on his face as he played, and his thoughts were far from the keys and the notes he produced.

Jenny Maythorn's thoughtless words rankled in his mind, and though he affected to despise them even to himself, they had a sinister effect upon him.

He determined when Jenny had departed to find out from his mother whether anything more had been said concerning Salome and John Somerset, therefore it was that he watched the cottage-door incessantly, until in about an hour he saw Jenny Maythorn hurriedly leave his dwelling and hasten in her homeward direction. Henry Solland gathered up his music and locked the organ, but before he left his place he saw the cottage-door open again and Salome, dressed for walking, appear.

Another time he would have hurried with loving eagerness to intercept her, but something held him back, and when five minutes later he walked up to the cottage door, Salome was out of sight.

Mrs. Solland had finished her modest preparations for dinner, and had left the tiny kitchen in charge of a maid on an equally small scale (with mental capacity to match). Her son found her watering the plants in the little parlor. He closed the door after him, and said in a low voice, but with determination, "Now mother, what has Jenny Maythorn to say about Miss Saxon?"

Mrs. Solland glanced quickly at him. She knew it would be unwise to trifle with him, so replied with equal straightforwardness,

"She says that Mr. Somerset used to pay her a great deal of attention at the Society."

"Well, and whose business was that?"

"Nobody's of course but their own, but she said that her cousin Annie Sands, who lives in London, spent a summer here once, and joined the Society, and long after Miss Saxon left here —"

"Well?"

"Well, Henry, it is no business of ours, but Annie Sands saw them together twice in London, once walking arm-in-arm in the Strand, and once in a theatre."

"It may have been someone else. Miss Sands was mistaken."

"Jenny thinks not," said Mrs. Solland quietly, looking hard at her son, who turned very pale. "Besides, Henry, even if it were so, why should it grieve you?"

"Only because I love her," he said bitterly, "only because I thought she might have loved me."

(To be continued.)

## Miscellaneous.

### ROWLAND'S ODONTO.

This delightful preparation, which has been in use for more than half a century, is deservedly celebrated as the best dentifrice that can be used, imparting as it does to the teeth a pearly whiteness, and sweetening the breath. It strengthens the gums, and thoroughly cleanses the entire dental structure as no other powder, wash, or paste is able to do. Being perfectly free from any mineral or acid ingredient, it is a most satisfactory preparation for children, laying, by its daily use, the foundation of a sound and durable set of teeth.

### BLACK SILK IRISH POPLINS.

Messrs. O'Reilly, Dunne & Co. are now calling the attention of ladies to their new patterns of Royal Irish Poplins, which are manufactured from pure silk, and are entirely free from the slightest adulteration by any chemical process. The patterns submitted to us are very beautiful, combining softness and brilliancy; and promising, by their splendid make, perfect durability in wear. The black poplins are marvellous for their lustre and substance, and the colored patterns show the most delicate and fashionable shades with singularly elegant effect. No lady should lose this opportunity of purchasing a *really genuine* Irish Poplin.

## The Court and High Life.

**H**ER Most Gracious Majesty the Queen, with Princess Beatrice and the Court, have remained at Osborne during the month. April 14th being the 24th birthday of Her Royal Highness Princess Beatrice, the event was celebrated with the usual honors. Her Majesty has been visited during the month by the Prince of Wales, the Duke of Edinburgh, Princess Louise (Marchioness of Lorne), Prince Leopold, and the Empress Eugenie. The Queen's birthday will be kept generally on May 24th this year, but in order to avoid interference with Parliamentary business on that day, the event will be celebrated in London on May 28th.

H.R.H. the Princess of Wales returned to London from St. Petersburg on April 10th, having left the Russian capital on the Thursday previous. Her Royal Highness spent a day or two at Berlin on her return journey, where she was the guest of the Crown Prince and Princess. The Prince and Princess of Wales, with their three daughters, left Marlborough House on April 14th for Sandringham, to spend the Easter holidays. Their Royal Highnesses will reside during the Ascot Races at St. Leonard's Hill, Windsor, the seat of Mr. F. S. Barry, where they will entertain a large and distinguished company during the week.

The Duchess of Edinburgh, at the request of her brother, the Emperor Alexander III, will prolong her visit for a short time at the Russian Court. The

Duke, and youthful prince and princesses of Edinburgh, have been on a visit to the Queen at Osborne.

H.R.H. the Princess Louise (Marchioness of Lorne) will leave England for Canada in May. A new picture of Her Royal Highness, in oils, by Miss Ellen Montalba is completed, and will be forwarded at once to His Excellency the Governor-General of the Dominion of Canada.

The forthcoming Imperial marriage at Vienna is now the topic of the hour. The English Court will be represented by H.R.H. the Prince of Wales, and the newly-wedded Prince and Princess William of Germany will be there instead of the Crown Prince, as was at first announced. Among other illustrious personages the King and Queen of Saxony, the Comte and Comtesse de Paris, &c., are to be present at the bridal festivities.

Our readers will have heard with feelings of deep sorrow of the death of Lord Beaconsfield, which took place peacefully at Curzon Street at half-past four in the morning of April 19th. The progress of his lordship's four weeks' illness had been watched with sympathetic anxiety by persons of all classes, and of all shades of political feeling, and the sorrow occasioned by his death is shared by all—from the Gracious Lady on the throne, who has lost a tried and faithful servant, to the humblest dweller in England, the country whose glory and honor was dearer to none than to Benjamin Disraeli, Earl of Beaconsfield.

The Earl and Countess of Carnarvon and family have returned to England from Madeira.

The Countess of Lonsdale gave birth to a daughter on April 9, at 14, Carlton House Terrace.

The Duke of Westminster and the Earl and Countess Grosvenor have left Branksome Tower, Bournemouth, but as His Grace's lease of the Tower has not expired, the Marquis and Marchioness of Ormonde will probably occupy that residence for a few weeks.

Prince Pierre Bonaparte died on April 8th at Versailles. He had been for a long time a great sufferer from gout. The funeral was a very quiet one, according to the desire of Prince Roland, who, it will be remembered, was lately married to Mlle. Blanc, of Monaco.

Among many deaths in upper circles during the month we may mention Sir R. H. Pollen, Bart., of Redbourne, Wilts; Lady Cayley; the Hon. Mrs. Harbord; Lady Robartes of Llantrydrock; R. G. Hanbury, Esq., and Mrs. Carrington.

## The Opera and Theatres.

\*\* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### ROYAL ITALIAN OPERA.

The season of Italian opera at Covent Garden commenced on April 19th with the production of Verdi's *Aida*, in which Mlle. de Reszké made her first appearance, and created a very favorable impression. On April 23rd Madame Sembrich re-appeared in *Lucia di Lammermoor*, Signor Marini being the Edgardo, and Signor Sante Athos making his debut as Enrico.

### HER MAJESTY'S OPERA.

Mr. Mapleson's programme for the ensuing season promises great attraction for the lovers of music.

His engagements include all the favorite members of his company, whose talents have added so much to the operatic fame of this house, and we understand he has also secured several *debutantes* of great promise. The details of Mr. Mapleson's arrangements had not reached us at the time of going to press.

### DRURY LANE.

Notwithstanding the extraordinary success which attended the revival of *The World*, it has necessarily been removed in consequence of engagements previously made. Admirers of this sensational drama will be glad to learn, however, that it is still being performed in London, Mr. Holland, of the Surrey Theatre, having made arrangements to produce it for a short season. Drury Lane is now occupied with an elaborate revival of Sheridan Knowles' tragedy, *Virginius*, in which the famous American actor, Mr. John McCullough, has made a profound sensation. The great artist is admirably supported by Messrs. Augustus Harris, John Ryder, &c., &c., Miss Lydia Cowell, and Mrs. Arthur Stirling. The new scenery is very elaborate and effective, and the beautiful costumes are arranged by Auguste et Cie. The whole performance reflects the greatest credit on Mr. Augustus Harris's clever management.

### HAYMARKET.

*Masks and Faces* continues to draw large audiences to this charming house; the masterly style of acting and beautiful scenery will probably ensure for it a long run.

### THE PRINCESS'S.

Mr. Walter Gooch has achieved another well-deserved success in the production of *Branded*. This romantic drama, from the pen of Mr. Richard Lee, met with an enthusiastic reception, and continues to attract crowded audiences. Mr. Henry Neville sustains the leading character with great force and skill, and is ably supported by Miss Caroline Hill, and a very strong company. The incidental music by Mr. M. Connelly is very striking and appropriate, and the new scenery is very realistic; the beautiful horses supplied by Mr. George Sanger elicit well-deserved admiration, and add greatly to the scenic effects. The dresses are very successful, the military costumes being supplied direct by the Paris Army contractors. We believe *Branded* will have a very long run. It is preceded by *The Intrigue*, an amusing farce.

### THE LYCEUM.

The production of *The Belle's Stratagem* has afforded the countless admirers of Mr. Henry Irving and Miss Ellen Terry the opportunity of seeing them in a comedy, which, if not quite everything that can be desired, forms an agreeable relief by the way to the more serious business of this house, and brings both artists before the public in a new and favorable light. Mr. Tennyson's tragedy, *The Cup*, keeps its place, and, with *The Belle's Stratagem*, will form the nightly entertainment until the appearance of Mr. Edwin Booth in *Othello*, on May 2nd.

### THE COURT.

After a series of splendid successes, Madame Modjeska has appealed to the sympathies of her countless admirers by her appearance in Shakespearian drama. *Romeo and Juliet*, the most impassioned of our great poet's works, was produced on March 26th, and met at once with an immediate and signal success. All the delicate and subtle phases of the great actress's style find admirable scope in the character of Juliet; every grace of manner, every tender tone of voice, every expressive gesture, are well expended in this difficult but impressive rôle. The acting in the earlier scenes admirably prepares the audience for the deeper passion, grief and despair, which come later, and to which Madame Modjeska rises without effort, and with complete success. The balcony scene is simply perfect, delicious and fragrant of love as the Italian moonlight which bathes the scene. The frenzy induced by Juliet's contemplation of the results of the potion, the superstitious terror which aways her

young mind in picturing the dread awakening in the vault, are portrayed with a power and pathos truly wonderful. All who have the privilege of seeing this great artist as Juliet will carry from the scene memories of tenderness, passion, and despair which will remain for ever associated with the character of Shakespeare's Juliet. Mr. Forbes-Robertson is an ideal Romeo, and affords perfect support to Juliet in all the scenes in which they appear together, at the same time creating a distinct impression by his own perfect mastery of the part. Nature has endowed Mr. Forbes-Robertson with all the necessary outward advantages for the purpose, and careful study has evidently matured his masterly conception of the character. The Mercutio of Mr. Wilson Barrett has, perhaps, never yet been equalled—certainly never excelled, the death scene being the finest thing possible of the kind, and the whole part marked with a bright originality which cannot be too highly praised. Mr. Ryder was, as usual, excellent as the Friar, and Mr. G. W. Anson doubled the parts of Peter and the Apothecary with his wonted humor and striking power of contrast. The play is superbly put on the stage, and promises to be one of the greatest COURT successes.

#### THE ADELPHI.

Michael Strogoff continues to attract a great number of playgoers. The enforced absence of Mr. Charles Warner for some days, doubtless caused an ebb in the full tide of its success, but that gentleman's part was ably taken by Mr. J. A. Rosier, and the return of the popular young actor, is hailed with delight. Not a little of the success of the drama is due to the clever and humorous activity of the adapter, Mr. H. J. Byron, who elicits roars of laughter as the English Special Correspondent.

#### NEW SADDLE'S WELLS.

Miss Bateman has scored a success by the production of the new play *His Wife*, which was written expressly for Mrs. Crowe by Mr. H. A. Jones, the clever author of *A Clerical Error*. The character of Margaret Field, the illused and repudiated wife of a bad man, affords scope for Miss Bateman's best effects and most telling acting. This talented lady is supported by Miss Kate Pattison, Messrs Brooke, Beveridge, &c. &c.

#### PRINCE OF WALES'S.

Mr. Burnand's new comedy, *The Colonel*, continues very attractive at this popular house. It is still preceded by the one-act comedy, *In Honour Bound*, by Mr. Sydney Grundy.

The *Lady of Lyons*, with Mr. and Mrs. Kendal as Claude Melnotte and Pauline, has been produced with success at the ST. JAMES'S, where it is played alternately with *The Money Spinner*. Mr. Farnie's opera-comique *Olivette* is still running at the STRAND, and *The Forty Thieves* at the GAIETY. Messrs. Gilbert and Sullivan's new aesthetic opera, *Patience*, was produced on April 23rd at the OPERA COMIQUE. *The Upper Crust*, supplemented by *Hester's Mystery* and *The Wizard of the Wilderness*, continues to attract Mr. Toole's admirers at the FOLLY.

#### THE MIDGETS AT PICCADILLY HALL.

These charming little people continue to attract a very large share of public attention, and deservedly too, for it is not possible to imagine anything more wonderful than the spectacle they present. During the Easter Holidays, the pretty little party visited Brighton, Mr. Uffner thus giving them a great, and affording the inhabitants of the "Queen of Watling Places" the same opportunity of seeing the smallest people in the world, of which the Metropolitan sight-seers so amply avail themselves.

The Royal American Midgets are a genuine success, and have afforded pleasure to all classes, from the first Lady in the land to the humblest among the working classes.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

#### EDITOR'S NOTICES.

#### PREPAID SUBSCRIPTIONS.

This Magazine will be sent post-free to any place in Great Britain, and to other Countries in Class A of

the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 9d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

Subscriptions to be paid to LOUIS DRYEVE & Co., 1, Kelso Place, Kensington, London, W.

POST-OFFICE ORDERS payable at Young Street, Kensington.

#### BOYS' COSTUMES.

We will send, on receipt of twelve stamps, the March Number of the "Gentleman's Magazine of Fashion" which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each, post free.

#### LADIES' JACKETS AND MANTLES FOR SPRING AND SUMMER, 1881.

For the benefit of our Subscribers we have reprinted the April Number of this Magazine, containing Plates of Ladies' Jackets, Mantles, &c., for the Spring and Summer seasons. May be had post-free for Twelve Stamps from LOUIS DRYEVE & Co., 1, Kelso Place, Kensington, London, W.

#### EDITORS' POSTAL ADDRESS.

Ladies are respectfully requested to observe that all letters ordering patterns, &c., should be addressed to the Editors' Offices, 1, Kelso Place, Kensington, London, W., not to the Publishers, at Stationers' Hall Court, as the latter course occasions great delay in the execution of their orders.

#### URGENT ORDERS BY TELEGRAM.

All patterns ordered by Telegram shall be dispatched by the next post. Of course, we shall expect to receive stamps for the amount on the following morning. By this plan, if a Lady selects a dress in the afternoon, the pattern can be obtained by the next morning's post. These patterns are sent by letter post to prevent delay, so an extra stamp should always be enclosed.

#### A WEST-END DRESSMAKER writes:—

"A few years ago by attention and taste I raised myself to the head of a large London establishment, but through the Co-operative Societies for ladies' dress, &c., the house to which I belonged was ruined. I was obliged to begin in a smaller way. I took in your Magazine, and by its help I have nearly regained my old prosperity, but many dressmakers that I know have been ruined beyond hope of recovery. I think it only right to tell you this, and to thank the proprietors for what they have done, and are always doing, for dressmakers."

#### A DRESSMAKER IN A LARGE TOWN writes:—

"I have been in the habit of going to Paris every year to get the fashions. It was a great expense, and I found that many of the Parisian dressmakers often tried to sell me old goods, but since I have taken your Magazine they cannot cheat me, for I know as much of fashion as they do. I inquired the price of the French Model Busts, and found they were dearer than yours. I also got some French patterns out for me, but though they were three times the price, they were not nearly so good as yours. Please send me 84, 85, and 86. I enclose stamps."

#### LADY G— writes:—

"I used to find great difficulty in getting fitted, as I am very stout, and everyone who is stout knows what a trouble this is with the majority of dressmakers. I grew to dislike having a dress tried on. A friend of mine (Lady —) recommended me to try one of your Model Busts. You supplied me with one which was an excellent fit to the body I sent you, and since then my maid has undertaken all my ordinary dresses without any trouble to me, and with complete success. She also finds the Bust very useful to make my lace collars, fichus, &c. Two of my friends desire me to order Busts for them, so will you kindly forward one to each enclosed address. Dress bodies are sent by rail, and I enclose a cheque for £2 12s. in payment."

#### MISS G— writes:—

"I have derived great success in my business from the use of your valuable Journal and patterns. I must tell you, however, that I get more orders from your uncolored Plate 4, than from the colored ones. Ladies find it difficult to imagine any of the other dresses in any other color than the one represented, and it often seems that though they like the make, they do not fancy the color, or think it does not suit them. I wish you could give us another uncolored Plate instead of one of the colored ones."

#### A TOWN DRESSMAKER writes:—

"I cannot express my sense of admiration for your valuable Magazine, but I think that if you gave only two colored Plates instead of three, and another uncolored one, it would be more serviceable. The choice of dresses from the colored Plates is always a long affair, while a lady decides at once from the uncolored one, having only the form to consider, and the Cos-

tume is then made up in whatever color suits her."

We have received several other letters advocating the advantage of a second UNCOLORED steel plate, and the matter shall have our best attention.—ED.

#### H. M. H. writes:—

"Your Magazine, with all its varied improvements, is a great assistance in her business, she has constantly taken it for nearly 23 years, and although she has the opportunity of seeing many other Magazines of Fashion, (living over a shop where they are sold) never sees one to equal it for elegance and usefulness; and the patterns are always satisfactory."

#### Mrs. M. E. B. writes:—

"We think your Plate of Mantles a great acquisition to the Magazine. And we find it extremely useful in our business, and the patterns are so cheap and reliable."

#### Mrs. M. SUMMERS writes:—

"I am a regular subscriber to your Magazine, and am particularly pleased with the patterns for this month, they are all so elegant and stylish."

#### Mrs. SIMPSON writes:—

"I am much obliged to you for being so punctual in sending the patterns, it is a very great convenience to us dressmakers. They are excellent, too, both in fit and style."

#### Mrs. P. R. (Devon) writes:—

"You usually issue a Mantle Fashion Plate with your April Number. If it is so this year, please send me the Magazine. I am not a dressmaker, but like to see your style of Mantles before having one made; and find it a great saving of time and trouble to decide from your Plates, it helps one so much to know the difference in last year's style and this; and makes it impossible to have last season's goods palmed off as new. I sometimes have one made up at home, and then find your patterns of great value. They are correct and cheap."

The immense sale which we have had for our March and April numbers proves that our endeavours to provide special attractions for our kind patrons are thoroughly appreciated. The Children's Plate in March, and the Wedding Plate in April, have met with most warmly-expressed approbation, while the April Mantle Plate has proved, we are told, of inestimable benefit to our readers. Several correspondents have also spoken most kindly of the literary portion of our Magazine, and we are glad to see that the clever serial story "A HARVEST OF TARES," now in progress, has won the cordial recognition of the press. No expense or trouble on our part shall be spared to make our Magazine still more worthy of its character as the oldest and most practical of its kind.—ED.

Letters specially acknowledged from Mrs. Cresswell; Mrs. G. W. Butt; Miss Wilson; Mrs. Harrington (United States); Miss R. P.; Mrs. E. Hinson, Mrs. I. H., &c., &c.

1 vol. cloth. fcap. 8vo., 5s.

## POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

"Full of thought and tender feeling; thought that elevates, and feeling that is not tainted with drowsiness or melancholy."—*Malvern News*.

"Shows careful workmanship and poetic feeling."—*Court Circular*.

"Pretty and sweet, tender and plaintive."—*Illustrated London News*.

"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

"We can honestly say that we have not enjoyed any collection of poems so much since first we made acquaintance with Adelaide Proctor, whom, while thoroughly original, our authoress often resembles."—*Kensington News*.

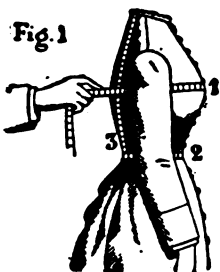
"There are everywhere evidences of a strong natural feeling, and a healthy elevating tone pervades the volume."—*West London Observer*.

"Miss Stockall is not only a landscape but a figure painter; indeed, her chief power is displayed in depicting the human subject. There is scarcely a phase or an incident of life into which her penetrating sympathetic song does not carry her, or from which she is not able to draw wise reflection or sweet consolation."—*Birmingham Daily Gazette*.

"The writer speaks direct to our hearts in a manner that cannot fail to elevate."—*Kebble's Gazette*.



## HOW TO TAKE THE MEASURES.



The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

## HOW TO CHANGE THE SIZE OF OUR PATTERNS.

If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent post free, for 6 stamps. If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—

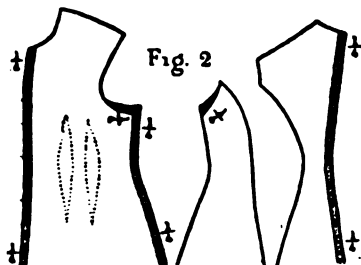


Fig. 2  
TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ½ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ¼ of an inch, indicated by the black parts.

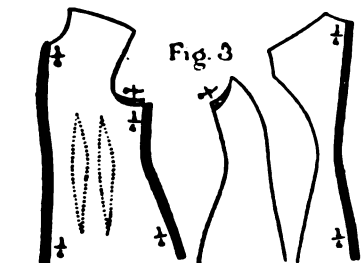


Fig. 3  
TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ¼ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ¼ of an inch indicated by the shaded portions.

## THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

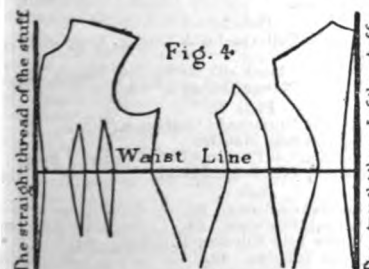


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonoises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side-pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly on the bias, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

## DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families they can be supplied at 6d. each pattern.

## THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in papier maché, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, fichus, &c., &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

## HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE

When ordering a Bust it is better to send a calico body made to fit, or a old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these paddings are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7½ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to all that have hitherto been sold in England, France, or America. They are out on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

### THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM APRIL 30th., TO MAY 31st. 1881.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

#### PARIS MODEL PATTERNS FOR LADIES.

All out for Chest measures of 34 inches only. Instructions for Dressmaking and for enlarging or decreasing the size are enclosed gratis with each pattern.

All our patterns are posted at once on receipt of order, but there may occasionally be a delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the extra flat pattern will be charged 4d. only.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

#### DRESSES AND COSTUMES.

Price 6d. each.

N. B. A few very elaborate styles are charged 9d.

- 249.—The Osborne Robe Princess, with bouffant and slight train.
- 256.—The Orleans Costume for cloth; Double-breasted Corsette-Bedgote; draped tunique and bouffant.
- 267.—The Letrim Afternoon Tea Gown, complete.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 319.—The Clothilde Polonaise Princess.
- 328.—The Orleans Lawn Tennis Pinafore.
- 341.—The Simplice Polonaise Princess.
- 357.—The Marquise Pelérine, or deep shoulder cape, for Summer wear. 9d.
- 362.—The Dulcie Polonaise Princess.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 370.—The Casandra Costume.
- 379.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princess tunique.
- 387.—The Baden Travelling Costume. Corsette, tunique, and bouffant.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 407.—The Chetwynd Costume. Corsette, Upperskirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsette, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.

#### OCTOBER, 1880.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzlar Costume. New Style of Princess Polonaise.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 417.—The Constance Costume. Polonaise draped en Tunique.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.

#### NOVEMBER, 1880.

- 448.—The Clinton Costume. Basquine, draperies, and bouffant.
- 449.—Stylish "Matinee."
- 452.—The Clifden Promenade Costume. Cuirasse corsette, and Fishwife upper skirt.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.
- 464.—Promenade Costume. Corsette with hood upper skirt, and drapery.

#### DECEMBER, 1880.

- No. 467.—The Neville Visiting Costume. Corsette, cuirasse, and upper skirt.
- 468.—The Fernalam Home Toilette. Corsette, upper skirt, and draperies.
- 469.—The Idina Promenade Costume. Corsette a revers, upper skirt, and bouffant.
- 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
- 472.—The Octavia Promenade Costume. Polonaise Princess, with hood and puffed sleeve.
- 474.—The Foljambe Evening Dress. Low body, draperies of upper skirt and train.
- 475.—The Adeline Hall Toilette. Pointed corsette, upper skirt, and sash.
- 477.—The Montgomerie Promenade Costume. Corsette a gilet with puffed sleeve, triple upper skirt and bouffant.
- 479.—The Comtesse Robe. Pointed corsette, with coat basques, short skirt, with moveable train.
- 481.—The Sangal Costume. Corsette with gathered back and draped upper skirt.
- 482.—The Risetto Costume. Corsette with waistbelt and drapery of skirt.
- 483.—Handsome Black Silk Costume. Polonaise and draperies.
- 489.—Dinner Dress. Open corsette, with capes and draped tunique skirt.
- 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
- 492.—Indoor Costume. Polonaise Princess, well draped, and with triple cape.

#### Large-sized Patterns.

- No. 495.—Princess Dress for a chest measure of 43 inches.
- 496.—Polonaise Princess for a chest measure of 44 inches.
- 497.—Lawn Tennis Tunique, (Pinafore style).
- 498.—Princess Dress with long full train.
- 499.—New Princess Robe for Morning wear. Medium train, moderately full at back.

#### JANUARY, 1881.

- No. 6.—The Hamilton Promenade Costume. Polonaise and hood.
- 8.—The Moray Promenade Toilette. Corsette, Draperies, bouffant, and underskirt.
- 9.—The Elia Toilette. Corsette, cuirasse, draperies, and bouffant.
- 10.—The Mignonette Dinner Dress. Corsette, draperies, and train.
- 11.—The Waterpark Home Dress. Corsette and upper skirt.
- 12.—The Flanders Dinner Dress. Panier, cuirasse, tablier, and train.
- 13.—The Moncrieffe Dinner Dress. Princess tunique, with plastron.
- 14.—The Tremouille Evening Dress. Open corsette, draperies, and bouffant.
- 16.—The Samary Promenade Costume. Corsette-habit, paniers, and tunique.
- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
- 24.—The Fatuitza. Handkerchief Costume, corsette, and draperies.
- 25.—The Lisette Costume. Corsette, draped tabliers, and bouffant.
- 28.—The Hertford Costume. Corsette redingote, and upper skirt.
- 30.—The Biddulph Visiting Costume Corsette Princess, and draperies.

#### FEBRUARY, 1881.

- 32.—The Jansé Promenade Costume. Pointed Corsette, Upper skirt, and bouffant.
- 34.—The Vallery Promenade Costume with Cape and Hood.
- 35.—The Sandringham Costume. Draped Polonaise Princess.
- 36.—The Mellina black satin Costume. Corsette, upper skirt and bouffant.
- 37.—The Hervé Promenade Costume.
- 38.—The Beauvau Dinner Dress.
- 39.—The Du Barry Ball Dress. Corsette and draperies.
- 40.—The Luchesi Dinner Dress. Corsette a Gilet, and draped tunique.
- 41.—The Isabel Promenade Toilet.
- 42.—Black Cachemire Costume.
- 45.—Wedding Dress.
- 52.—Blue satin Home Toilette. (Elaborate styles.)
- 53.—Black velvet Costume.
- 54.—Grey silk Dinner Dress.

#### MARCH, 1881.

- 55.—The Marie Promenade Costume. Corsette with hood, tablier, and bouffant.
- 57.—The Bernady Costume. Corsette, tunique, and bouffant.
- 59.—The Montebello Tea Gown. Watteau style.
- 59.—The Blochschelm Costume. Corsette Redingote with cape, tunique and bouffant.

#### MARCH—Continued.

- 60.—The Poniatowski Costume. Corsette a Gilet, draperies, paniers, and bouffant.
- 68.—Black Silk Dress. Corsette, draperies, and tunique.
- 69.—Travelling Costume. Corsette, tablier, and bouffant.
- 74.—The Croisette Costume. Corsette a basques. Habit, tunique, and bouffant.
- 75.—The Dora Evening Costume. *Aesthetic style.*
- 76.—The Potocka Ball Dress.
- 77.—The Perier Travelling Costume. Double-breasted Corsette Redingote, and tunique skirt.
- 78.—The Agincourt Travelling Costume.
- 79.—Princess Dressing Gown.
- 81.—Promenade Costume.
- 82.—Promenade Costume, pointed corsette, and draperies of skirt.
- 5a.—Princess Night Dress.

#### APRIL, 1881.

- 84.—The Cambridge Toilette. Corsette, tablier, and bouffant.
- 85.—The Chiswick Breakfast Robe.
- 86.—The Oxford Costume. Corsette princess, and draperies.
- 87.—Bridesmaid's Costume. Corsette skirt, draperies, and bouffant.
- 88.—Wedding Toilette. Corsette, upper skirt, and train.
- 89.—Bride's Travelling Dress. Corsette, draperies, and bouffant.
- 90.—The Mignon Costume. Polonaise princess, and draperies.
- 91.—Carriage Costume. Princess tunique, and drapery.
- 92.—The Merode Costume. Corsette cuirasse, double tablier, and bouffant.
- 105.—Promenade Costume. Corsette, with triple collar and upper skirts.
- 106.—The Heather Costume. Corsette, tablier, and bouffant.
- 107.—Concert Toilette, with high body.
- 108.—Outdoor Jacket for a girl of six or seven.
- 110.—Ball or Grand Dinner Toilette.
- 112.—Elegant Matinee.

#### PATTERNS FOR MAY, 1881.

\* In consequence of the elaborate character of the Costumes Nos. 117, 120, 121, 125 to 133, 140, and 141, and the large amount of paper required to cut out the patterns of them, we are reluctantly compelled to charge them at 9d. each, which is only just what these patterns and postage will cost us.

#### Plate 1.

- 113.—The Iris Promenade Costume. Corsette, tablier, and bouffant.
- 114.—The Maynard Visite Mantilla (given full-sized with this number).
- 115.—The Curzon Costume. Pointed corsette, with Habit basque and tunique.

#### Plate 2.

- 116.—The Badminton Lawn Tennis Costume.
- 117.—The Steenbock Afternoon Toilette. Corsette and draped tunique. 9d.
- 118.—The Vera Carriage Toilette. Corsette, tablier, and bouffant.

#### Plate 3.

- 119.—Promenade Toilette for a Young Lady of 15 or 16.
- 120.—The Santures black silk Reception Dress. 9d.
- 121.—The Brooke Dinner Toilette. 9d.

#### Plate 4.

- 122.—The Keppel Promenade Costume.
- 123.—The Hamé Visite Mantle.
- 124.—The Warburton Promenade Costume. Princess Robe, with draped skirt.

#### Plate 5.

- 125.—The Lorelei Costume. 9d.
- 126.—The Bengali Costume. 9d.
- 127.—The White Lily Morning Toilette. 9d.
- 128.—Afternoon Toilette. 9d.
- 129.—Afternoon Promenade Costume. 9d.
- 130.—Satin Promenade Costume. 9d.

#### Plate 7.

- 131.—The Argentine Promenade Costume. 9d.
- 132.—The Balsamine Costume. 9d.
- 133.—The Cactus Costume. 9d.
- 134.—The Visite Mantilla.
- 135.—New Visite, rich style.
- 136.—Elegant Visite Mantle. 6d.

#### Plate 8.

- 137.—Little Edith's Costume for a girl of 10.
- 138.—The Lucia Costume, for a child of 5.
- 139.—The Edme Afternoon Toilette for a girl of 7.
- 140.—Summer Promenade Costume. 6d.
- 141.—Promenade Costume, with Cape. 9d.

# DEVERE'S PARIS MODEL PATTERNS, PRICE SIXPENCE EACH, POST FREE, UNLESS OTHERWISE STATED.

## NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.

*Sixpence Each.*

No. 1.—Marquise long Trained Skirt, for Evening Dress.

2.—Dress Skirt, walking Length; (Trotteuse.)

3.—Dress Skirt, medium train.

4.—Dress Skirt, long round train.

5.—Dress Skirt, long square train.

The set of five dress skirts is supplied, post free, for 1s. 3d.; or any three for 1s. 1d.

## LADIES'

**MANTLES, PALETOTS, PELISSES, &c.**

**Price 6d. Each.**

JACKETS, MANTLES, &c. FOR SPRING AND SUMMER, 1881.

24.—The Balmoral Visite.

24.—The Coquette Jacket, fastening from left to right.

25.—The Hussar. A tight-fitting military Jacket.

26.—The Newmarket Jacket. Redingote style, and double-breasted.

27.—The Duchesse Mantle.

28.—The Mirabel Jacket for silk or poplin.

29.—The Rosetta Mantelet, a pretty summer style.

100.—The Helena Visite, morning or evening wear.

191.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.

102.—The Derby Dust Cloak. Visite style.

103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.

104.—The Mother Shipton Mantle.

111.—Pelisse, very rich style.

## USEFUL STANDARD STYLES.

7.—The Duchesse Winter Mantle.

15.—The Breteuil Ulster. A new French style, single-breasted, with hood.

26.—The Dora Sortie du Bal.

27.—The Merveilleuse Visite Mantle.

31.—The Braybrooke Manteau Visite.

33.—The Caro Visite Mantle.

43.—Waterproof, with deep Cape.

54.—The Clarice Visite Mantle.

67.—New French Mother Hubbard Mantle.

203.—The Alathen Paletot, single-breasted, for cloth.

211.—Close-fitting double-breasted Ulster, without belt.

211a.—Same style of Ulster, but single-breasted.

212.—The Dorothea Pelisse, long skirt and single-breasted, with coat sleeve.

220.—Single-breasted Ulster. New and improved style, with one, two, or three capes.

220.—Circular Cloak, or Robonde, with round or pointed hood.

244.—The Biarritz Sortie du bal; very elegant and novel.

254.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

306.—The Cavendish Redingote: Single-breasted.

309.—The Vienna Redingote: Double-breasted.

310.—The Victoria Visite Mantle.

312.—The Narcissa Mantelet.

313.—The Eastbourne Scarf Mantelet.

314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.

317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.

335.—The Langtry Jacket, with new shape of Langtry Hood.

374.—The Antioch Travelling Ulster, with Redingote skirt, and pointed hood.

379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.

394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.

400.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

421.—The Parisian cloth Jacket. Single-breasted, with hilted skirt at sides.

422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.

423.—Marcia Pelisse for velvet. Half tight-fitting.

424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.

425.—Asturias Visite Mantle for silk or cachemire.

426.—The Portia Visite, with gathered sleeve.

427.—The Odayne Visite.

428.—The Eugenie Visite Mantle.

429.—The Somerset Ulster, double-breasted with shawl collar.

430.—The Montrose Ulster, double-breasted with triple Carrick capes.

431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.

432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.

443.—The Chinoiserie Winter Mantle, with gathered shoulders.

445.—Le Parisien Mantle, with deep round cape and no sleeves.

459.—The Versailles Visite Mantle, for satin & fur.

460.—La Douillette Russe, a novel form of long Winter Mantle.

465.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.

471.—The Hermione long Visite Mantle, with Hood.

474.—The "Indispensable," a short Visite Mantle with Hood.

490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.

493.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.

## MANTLES, &c.—Continued.

494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

## MOURNING COSTUMES.

**Price 6d. Each.**

123.—Deep Mourning Costume, for a parent.

137.—Mourning Costume, pointed corsage & tunique.

167.—Mourning Visite Mantle.

168.—Mourning Paletot, double-breasted.

184.—Widow's Mourning Dress. Corsage and open tunique.

228.—Half-Mourning Costume. Basquine a gilet and open tunique.

233.—Half-Mourning Costume. Corsage Princesses, draperies and bouffant.

270.—Mourning Costume. Corsage-Redingote and skirt.

289.—Mourning Costume. Corsage and Tunique.

332.—Deep Mourning Costume.

334.—Outdoor Mourning Visite. (The skirt is of the usual form.)

351.—Half-mourning Feline Mantle, with pointed ends.

352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

\*.\* For Underskirts, see above.

## NEW SLEEVES.

A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.

B.—Sleeve with three rows of puffs.

C.—Abbé Sleeve, with Cape.

D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.

E.—Tight sleeve, with scollops and puff, buttoning four buttons.

F.—Tight sleeve, with three puffs at back.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

399.—The Annette Costume. Draped Princesses tunique for Girl of 8 to 10.

400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.

401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.

402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.

403.—The Florence Toilette, for a Girl of 11 or 12. Princesses robe with sash.

404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.

142a.—Lawn Tennis Pinafore for a girl of 7 or 8.

142b.—The same Pinafore, for a girl of 11 to 12.

144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.

147.—Zouave Suit for boy 8 or 9 years old.

150.—Man of War suit for a boy 9 or 10 years. 6d.

151.—Boy's Sailor's Suit, age 7 to 8. 6d.

151a.—Boy's Sailor's suit, age 10 to 11. 6d.

163.—The Alice dress for a girl of 11 to 12.

163.—The Isabel outdoor Jacket, double-breasted, for a young lady of 12 to 14.

164.—The Louise Costume for a little girl of 9 or 10. Robe Princesses and hilted.

166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single-breasted style with long skirt.

166a.—The same kind of outdoor Jacket for a girl of 8 or 9.

180.—Princess Dress for a child of 4.

214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.

214a.—Ditto ditto for a girl of 14. 6d.

224.—Princess Polonoise, with square opening at neck. May be used for a Lawn Tennis apron.

229a.—Single-breasted Ulster with cape for a little girl of 12 to 13.

229b.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.

229c.—Single-breasted Ulster with cape for little girl of 5 or 6 years.

236.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.

237.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.

238.—The Clarice Dress for a little girl 6 years old.

328a.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.

328b.—Ditto ditto for a girl of 10. 3d.

330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.

335a.—The Alpine Hood. 3d.

336.—Princess Dress for a Girl of 15. 6d.

337.—Princess Dress for a Girl of 12.

337a.—Robe Princesses for a girl of 9 years old.

349.—Princess Polonoise for a Girl of 14. Chest measure 29 inches.

350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.

476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.

485.—The Victoria Costume, for a Girl of 14 to 15.

487.—Winter Paletot, for a little Girl of 4 or 5. 3d.

491.—Little Boy's Costume for 5 years old. 3d.

493.—Handkerchief Costume, for a Girl of 11 or 12. Very novel style.

## JUVENILE COSTUMES, Continued.

18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.

19.—The Adeline: double-breasted Redingote for a child of 5 or 6.

20.—Baby's Toilette for a child of 4 years. Corsage Princesses, and plastron and capes.

21.—The Clementina Costume, for a girl of 8 to 9.

22.—The Fernande Cloth Jacket, for a girl of 10 to 11.

23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.

29.—Promenade Costume, for a girl of 10 or 12.

33a.—Baby's first Pelisse, with Cape.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1881.

61.—The Cecile Visite for a girl of 10.

62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.

63.—The Little Pearl Costume for a Child of 4.

64.—The Emma Costume for a girl of 12. Princesses tunique, with Sailor's collar.

65.—The Janet Dress for a girl of 5.

66.—The Coralie Costume for a girl of 8.

70.—Double-breasted Jacket for a little girl of 5.

71.—Walking Costume for a girl of 7.

72.—Walking Dress for a young lady of 14. Princesses tunique and draperies.

80.—Costume for a boy or girl of 4 or 5.

## HOODS.

(These will be withdrawn from our List next month.)

212a.—Pointed Hood for Ulster or Mantle. 3d.

212b.—Round Hood for do. do. 3d.

212c.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.

335a.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.

N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.

335c.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

## STANDARD BODY PATTERNS

**WITH BASQUES.**

**FOR ALL SIZES.**

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes 3d. each, post free.

Chest Measures 19, age 2; chest 20 $\frac{1}{2}$ , age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28 $\frac{1}{2}$ , age 12 to 13; chest 30, age 14 to 15.

Or may be had out in brown paper, price 6d. each; the complete set, price 2s. 6d., post free.

## LADIES' SIZES, 4d. each, post free.

Chest Measures.—31 $\frac{1}{2}$ , 33, 34 $\frac{1}{2}$ , 36, 37 $\frac{1}{2}$ , 39 $\frac{1}{2}$ , 41, 42 $\frac{1}{2}$ .

Or may be had out in brown paper, 6d. each; the complete set, price 3s., post free.

\*.\* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\*.\* Patterns are withdrawn from this list as soon as they go out of fashion.

\*.\* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

## JUVENILE COSTUMES.

The March No. has been reprinted on account of the great demand. It contains a beautiful Colored Plate of Girls' and Children's Dresses, suitable for all occasions. Also an Uncolored Plate of Children's Promenade Costumes; reverse views and full letterpress description, making it an invaluable book for mothers and dressmakers. Post free for Twelve Stamps. Order at once as only a few copies are left.

## A PRETTY PRESENT FOR CHILDREN.

**ROSIE'S RABBIT,**

**AND**

**MOTHER'S DARLING.**

A pair of charming chromo-lithographs, exquisitely colored, size of subject  $\frac{3}{4}$  by  $\frac{7}{8}$  inches, suitable for framing for the nursery, or for use in scrap books. Lovely children's faces. Quite a bargain. The pair sent on a roller, post free, for 12 stamps.

Order by letter, enclosing stamps, to Louis Devere & Co., 1, Kelso Place, Kensington, W.



### THE NEW MOTHER HUBBARD SHOULDER CAPE.



No. 142.—Price 4d.



No. 142.—BACK.

No. 142 is the New MOTHER HUBBARD SHOULDER CAPE, of black satin, trimmed with Spanish lace. The Cape is gathered five times around the neck, and trimmed with handsome *coquillés* of black lace: the back is gathered *en bouillonné*, down to the lace flounce. This Cape can be made of satin, brocade, cashmere, lace (as in the back view), tulle, *chenille*, or any other material. It will take 2 yds. satin; 5 yds. lace; 3 yds. ribbon.

*The price of the pattern is Fourpence, post-free.*

## New French Underlinen.

JUST PUBLISHED.

### DEVERE'S ILLUSTRATED CATALOGUE

OF

Full-Sized Patterns of Underlinen for  
Ladies, Girls, and Children, together with  
Baby Linen

And Under-Garments for Gentlemen and Boys.

With prices of each (which vary from 2d. to 6d.) and an engraving of the appearance of each garment when made up. The whole forms an Eight-page Pamphlet, the size of this Magazine, and will be sent to any address,

**POST FREE FOR TWO STAMPS.**

Which should be forwarded to LOUIS DEVERE AND Co., 1, Kelso Place, Kensington, London, W.

## Devere's Model Busts.—Price Twenty-six Shillings Each.

*Including Crate, Packing, and free delivery within three miles of Charing Cross,  
or at any London Railway Terminus.*

Devere's Model Busts are specially made for the use of Drapers, Dressmakers, and private families, who find them invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time. For detailed description see page 13.

We supply these Busts at cost price for the accommodation of our Subscribers. They are sold in the following sizes of Chest Measures:—29, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

In private families, one Bust serves for all members of the family who are *not smaller* in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a trade discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time. The following are useful selections for general purposes:—

**TWO BUSTS:**—One, chest 31½; one, chest 34½.

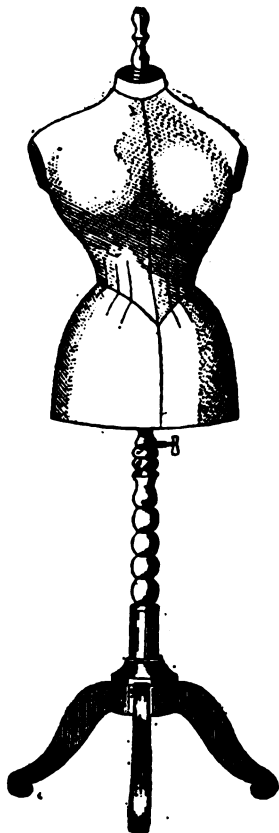
**THREE BUSTS:**—One, chest 31½; one, chest 34½; one, chest 37½.

**FOUR BUSTS:**—One, chest 31½; two, chest 34½; one, chest, 37½.

**SIX BUSTS:**—One, chest 31½; one, chest, 33; two, chests 34½; one, chest 37½; one, chest 39½.

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

When ordering a Bust for general trade purposes it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should **ALWAYS SEND A DRESS BODY** with the Order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.



### TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit purchasers have derived from their use.

**LADY B—** writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

**GWENDOLINE** writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

**MARTHA** writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

**MADAME C—** writes:—

"I have now three of your new Model Busts, a Wanzer Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

**A WEST-END DRESSMAKER** writes:—

"One of my best hands tells me what immense use the Parisian Dressmakers make of the Model Bust. They find that by the aid of the Bust they can finish three dresses in the time required for two before they discovered its use."

Can be obtained only from MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing P. O. Order for the amount.

N.B.—A Sample Bust may be seen, and Orders will be received at the West-end Office, 6, Argyll Place, Regent Street, W.—Manager, Miss Humphreys.





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June 1881

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Plate 1

# The World of Fashion.





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June 1881

The World of Fashion.

Plate 2









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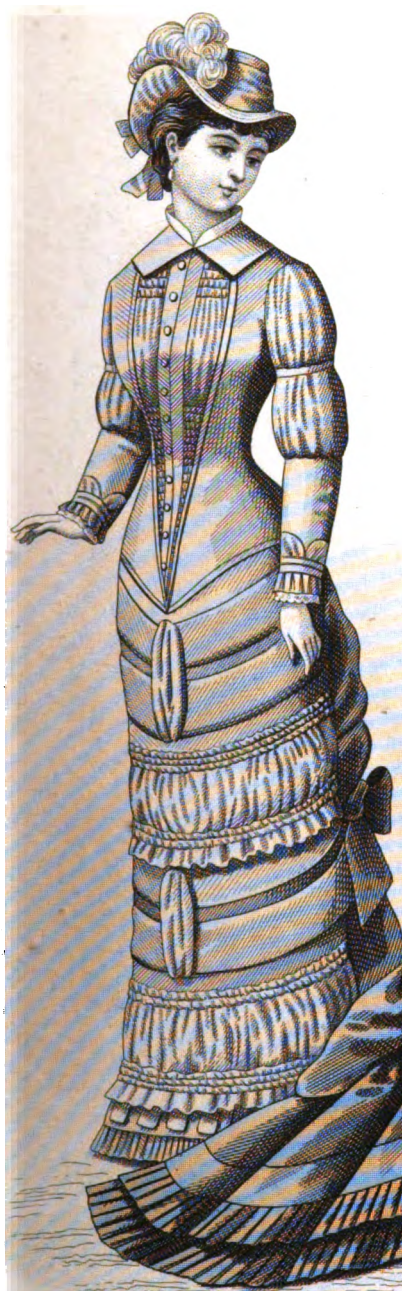
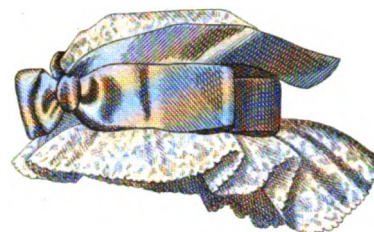
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June 1831

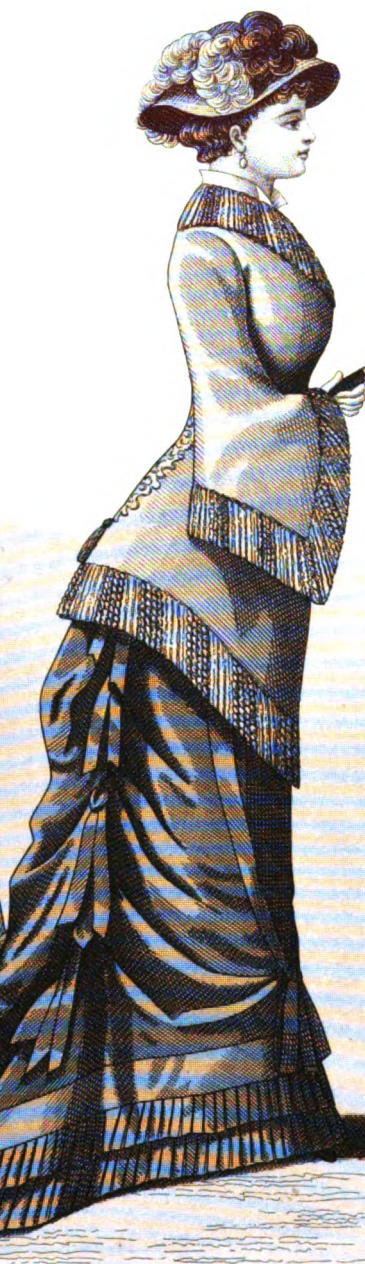
The World of Fashion.

Plate 3

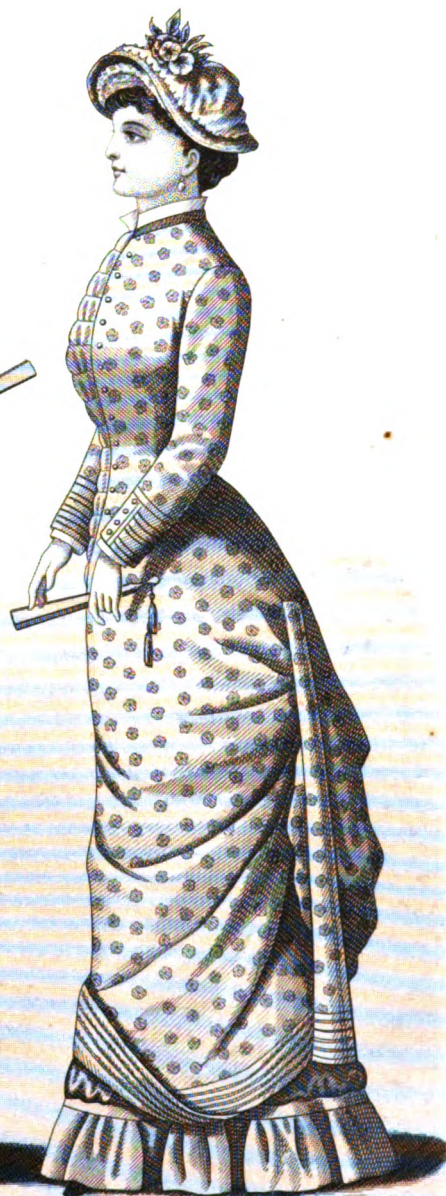




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June 1891

Plate 4

The World of Fashion.





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



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PLATE 3.



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PLATE 2.



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PLATE 4.



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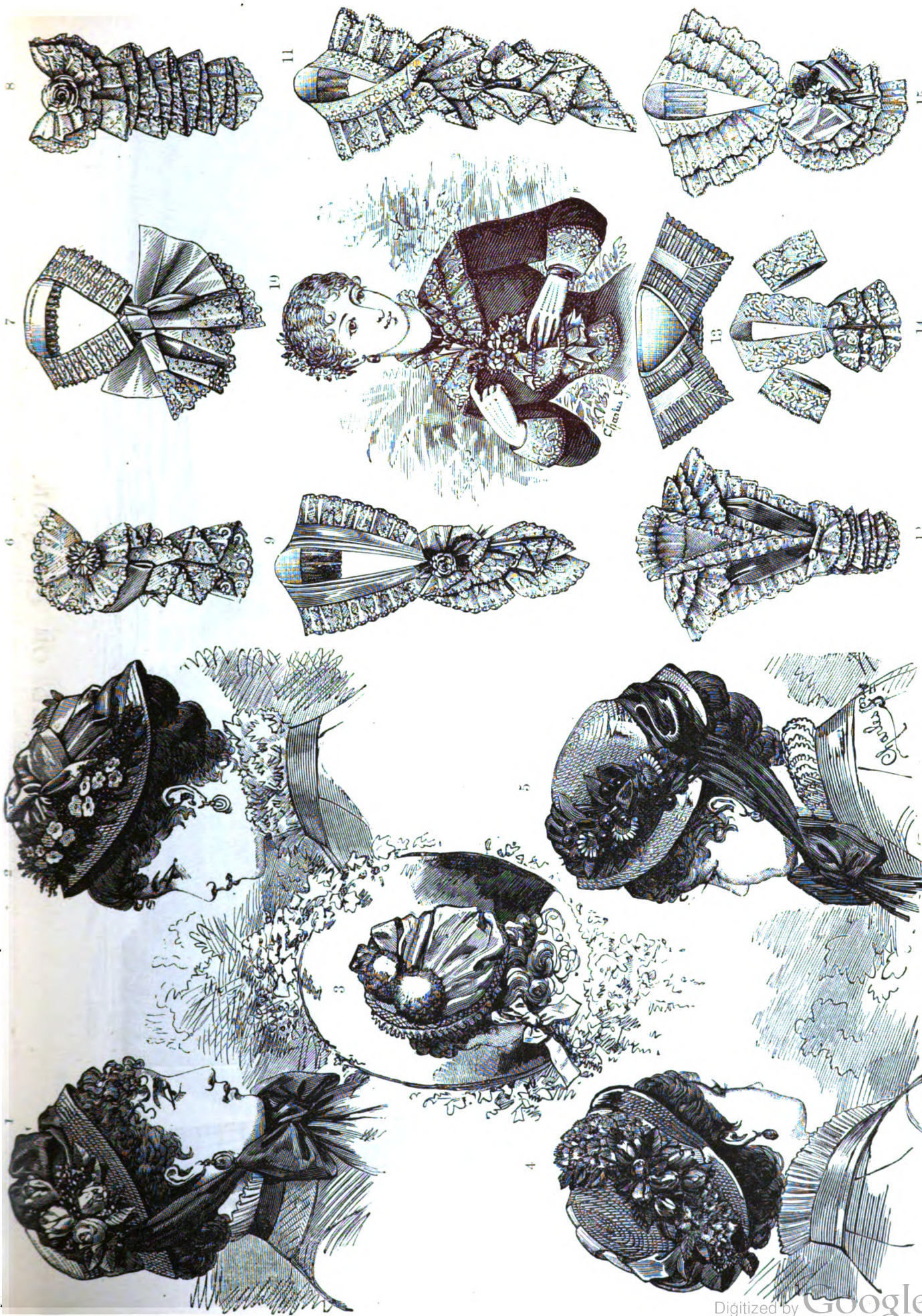
99

56

158

These Costumes are from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.  
Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence and Ninepence each, post free.

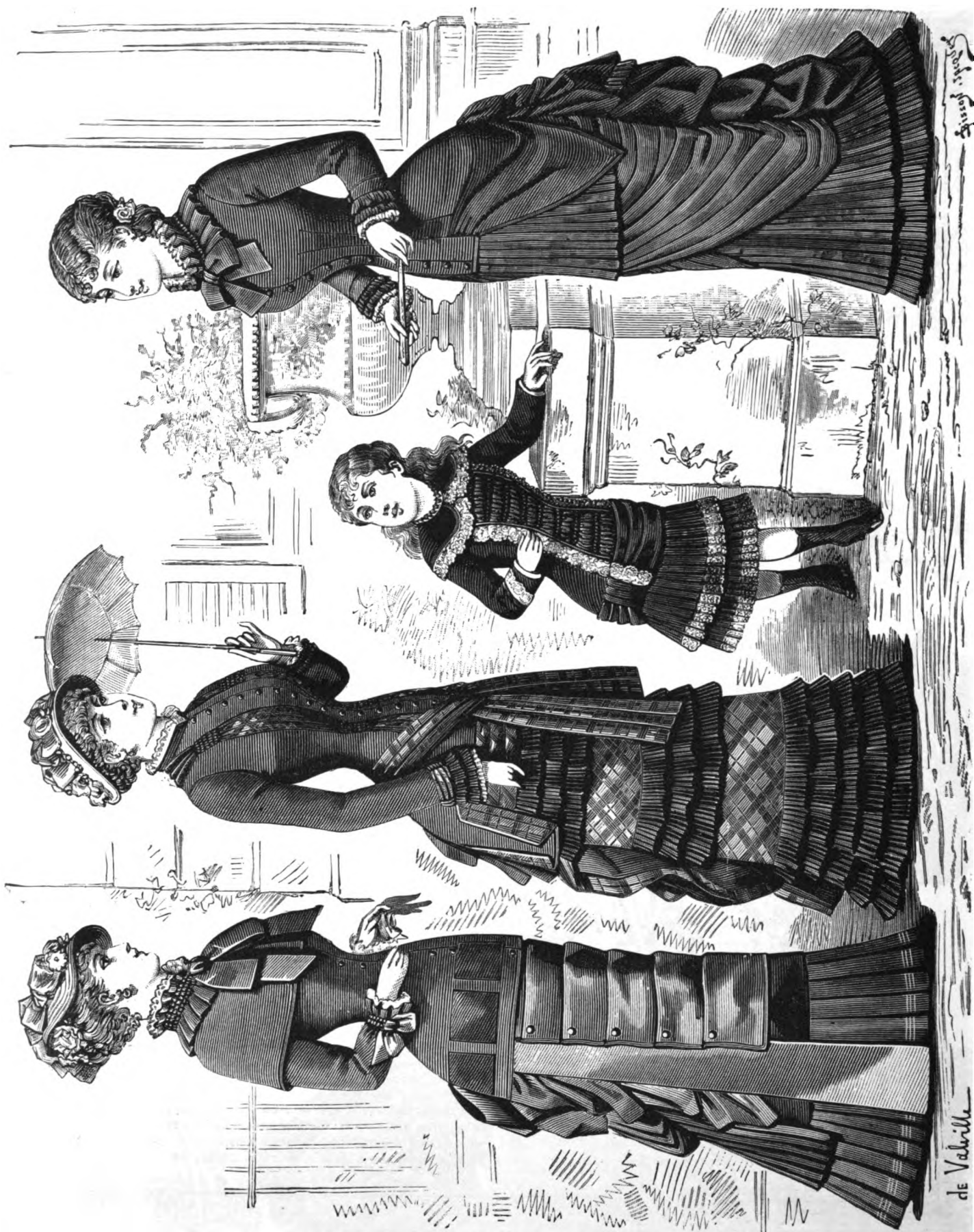




These Bonnets, Hats, Collars, &c., are from the Grands Magazins St. Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.

# The World of Fashion.





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June, 1881.

# THE WORLD OF FASHION.

Summer Costumes, from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.

Plate 8.

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 690.

JUNE, 1881.

Vol. 58.

### Observations

ON

#### LONDON AND PARISIAN FASHIONS.

Fashion may be said to be guided by the same laws of nature that cause the flowers, the birds, and the butterflies to progress in beauty of form and color; as they reach to higher developments there is a constant advancement, just as there is in Fashion. True fashion is always progressing, at times with greater leaps than at others, and at times there are great hindrances. Ladies will occasionally combine—as some are doing at the present moment—to introduce their crude fancies, but they only make themselves objects of satire for the comic papers, and are used as subjects of amusement in comic plays and operas. It is impossible to caricature *true* Fashion, but, by means of satire, it is possible to correct it when it is leading into extravagance.

Fashion has been lately all that could be desired. It has taken the Greek ideas for form, and for color has selected all those quiet, chaste styles, which are neither too bright nor too dull. It has lately paid much attention to sleeves; some figures are a little too thin for the perfect standard; an ornamented sleeve puffed in various ways improves this. We may name another advantage of the present style: a very stout person has an advantage in placing the seam at middle of shoulder, it decreases the apparent width of back.

Another development of fashion is springing up, in gathering and pleating down the middle of back, which diverts attention from the wide back. Another improvement is, that not so many trains are worn; trains are *added* when they are required, this lessens the expense of a dress considerably. Ladies are wearing more dresses than formerly, but then each dress does not cost so much as it did a little while ago. Ladies have other economical arrangements; every plain silk has its counterpart made up

in cotton, and in all the underpart of the dress this material is used.

In our last few numbers we have gone so fully into all the changes of form, that we need not repeat our descriptions here, our plates give all the changes that are taking place; more details will, we believe, be given in our Paris Letter.

#### OUR PARIS LETTER.

*Faubourg St. Germain, Paris.*

*May 26th, 1881.*

*Ma Chère Amie,*

Nothing new in the horizon, the uncertainty of the weather thwarts all combinations and all displays of dress and elegance. The morning is fine, the afternoon clouded, or *vice-versa*. If the promenade and the Bois are not exhibiting elegant and gay toilettes, it is not however because the ladies have forsaken dress, or that *coquetterie* is no more *de mode*. No, no, but because the sun too often forgets to shine; for we ladies require a great deal of sunshine to be happy and merry, and without it we do not feel in our element, and *par conséquence*, we are not inclined to shine, to dress, or make ourselves handsome.

The manufacturers and shop-keepers, have done their best to incite us to buy and make up dresses and costumes, the trimmings are most elaborate and handsome, all our best *costumiers* and *coutourieres* have been busy for months, making up original and bewitching toilettes, unhappily to be only worn in close carriages, reception, or at homes.

The most in vogue as to Mantles is the mantle à la *bonne femme*, or the Mother Hubbard cloak, and gathers, gathers everywhere; all a woman's idea is to put gathers in her pelerine, jacket, visite, etc. Poor gathers, thy life has been lived too fast to last long, and thou shalt fall as rapidly as thou didst come to life. Take for example the Jerseys and hoods.

Capes are very fashionable, made of the same material as the costume or the trimming, and jet pelerines and fichus will still be worn this summer.

In hats and bonnets there is no novelty, the close-fitting shape is most in vogue, a few Clarisse Harlowe shapes are worn: all bonnets for concerts, morning theatres, and the drive, are worn with a garland of flowers, either lilac, roses, poppies, these garlands are laid across the brim of the bonnet from one ear to the other, then the trail falls on the breast and is mixed with a jabot of lace. This fashion is very elegant and suits particularly a face with rosy cheeks, sweet

smiles, and downcast eyes, to which it gives much the effect of a walking picture.

Boots and shoes have attained an extraordinary degree of elegance and refinement; all tends towards making the foot look smaller, though without neglecting comfort. The boots as usual match the costume, very little kid is seen now, only about 2 inches at the toes and very little at back, the rest of the boot is cut like a gaiter, and buttons down: as however it is very expensive to have boots to match every toilette, the best and easiest thing is to have gaiters made of the material of the costume, and to wear them over the shoes. This is very economical and tallies with fashion. If desired I will send you a pattern.\*

Mittens are gaining ground: as very short sleeves are worn, they become a necessity; they are (if not black or white) of the same color as the dress, or the trimming.

Ribbon has undergone quite a change: ribbons which are particularly destined to trim hats, bonnets, caps, bows, or for dress trimmings, are all in shaded colors, and they certainly look very well and becoming; they are made of very satiny texture, and seem to wear well.

Some Jackets for travelling are being made in shaded gauze: they are not very favorable to the complexion, nor do they look pretty.

Dresses are all made of walking length for the street, with the facility for adding a train. The style most worn in the street now, is the long kilted underskirt covered by a sash of the same or a different material. Satin keeps up its position and seems likely to do so for a long time, it looks so handsome and lively in the sun trimmed with jet and *passementerie*.

Two shapes of parasols are in favor, the Chinese and the Japanese: the trimmings remain the same as last year, viz. lace, Spanish lace, and *marabout* fringe; a few are embroidered and trimmed with a bouquet at the side, but the most general are black, red, and all colors to match the costume.

Silver ornaments, and amber remain fashionable; as for jewels to be worn on hats, bonnets, and dresses, they are numerous; everything in nature is made in gold, silver, or enamel, so you can fasten your bonnet strings either with a carriage or a wheel-barrow, a horse or a donkey, a butcher's knife or an arrow, and you are still fashionable.

COMTESSE DE B—.

\* We have availed ourselves of the Comtesse's suggestion, and have placed the pattern at the disposal of our subscribers, who can obtain it by enclosing 4 stamps.—ED. W. F.

## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24½ waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.*

## THE CONYNGHAM CORSAGE. (152).

Our first pattern is the Corset of the Dress shown on the first figure of our fourth plate. The fronts are ornamented by gathered pieces laid on; the waist forms a point in front: at back there is a  $\Delta$  shaped, opening with a hollow pleat underneath, forming a point.

The pattern consists of back, sidepiece, front, gathered piece, and collar, upper or gathered portion of sleeve, and lower or plain portion of sleeve.

## CHILD'S LINEN COLLAR.

Our second pattern is a linen Collar for a child. It is to be sewn to a narrow band at the neck. This pattern is marked by one round hole near the front corner of the neck.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.*

*The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.*

*\* \* \* The Reverse views of all the Costumes on Plates 1, 2, 3, and 4 will be found on Plate 5.*

## PLATE THE FIRST.

Fig. 1.—(143).—The Nilsson Promenade Costume of Light blue Zéphir (a washing material): the Jacket is trimmed with a collar of striped zéphir like the *plissé* overskirt, which forms an elegant pouff at back: it is fastened on a petticoat made of two gathered flounces, headed by 10 or 12 rows of gathers. It will take 9 yds. plain zéphir; 4 yds. striped zéphir; 18 buttons.

Fig. 2.—(144).—The Josephine Mantilla, made of *poult de soie* trimmed with Spanish lace and satin ribbon. Will require 3 yds. *poult de soie*; 20 yds. of Spanish lace; 15 yds. satin ribbon.

Fig. 3.—(145).—The Essex Morning Costume of brown satinette and *percale d'Alsace* (both washing materials); the Jacket is laid in pleats in front and is made tight fitting at the back by gathers; this style of back is very new. The overskirt is well draped over a double-founced underskirt. Will take 6 yds. *percale d'Alsace*; 5 yds. satinette; 12 buttons.

## PLATE THE SECOND.

Fig. 1.—(146).—The Lilah, a Young Lady's Toilette of pompadour and satinette, trimmed with lace; this toilette is very becoming. The Jacket is ornamented by a satinette collar and a jabot of lace. The sleeve is very new and is *bouillonné* twice at the wrist. The overskirt is caught up at the side with cord, and is trimmed all round with lace. The underskirt consists of two *plissé* flounces. Will take 6½ yds. pompadour; 7 yds. satinette; 7 yds. lace.

Fig. 2.—(147).—The May Fair black satin Costume. The cuirasse body is opened in front to form two points; at back it is pleated. The ornament consists of a large collar of Irish batiste trimmed with embroidery and lace, with cuffs to match: if preferred, this collar can be made in satin, trimmed with black Spanish or any other lace. The skirt is made with a well folded sash, edged with a double *ruching*, then a long *bouillonné* and two small ones edged by a *plissé*; the back is well draped and forms a train, trimmed with a *bouillonné* and a *plissé*. Will take 13 yds. of satin; 12 buttons. For the collar ½ yd. fine batiste; 3½ yds. lace.

*The patterns of this collar and cuff are given with the costume, or they can be had separately for 3d.*

Fig. 3.—(148).—The Desert Costume of *crêpon de l'Inde*, a thin and most beautiful material for draping. The Cuirasse is slightly pointed in front, and



trimmed with a satin *rûching* à la *vieille*, a broad collar and elegant sleeves: a large satin bow is fastened at the back. The *tablier* in front is crossed by folds of draped *crêpon*; the *rûching* of the costume is made of satin, three *rûchings* ornament the front of the skirt, the sides are trimmed with *bouillonnés*; the skirt is edged all round with a *plissé* and a *rûching*, the back is elegantly draped. Quantities required: 14 yds. of *crêpon de l'Inde*; 2½ yds. satin; 12 buttons.

### PLATE THE THIRD.

Fig. 1.—(149).—Harebell Ball Dress for a Young Lady. It is here of blue *mousseline de laine*, but can be made in all colors and materials: it looks very charming in white over a colored underskirt. The polonaise is cut low at neck, and is trimmed with lace; the waist is here encircled by a band like the color of the costume, but a gold or silver band is very handsome and quite new. The polonaise is trimmed all round with three *plissés* of white satin or lace, and is gathered at right side by bows: the skirt, which may be short or long, is composed of five *plissés* of *tarlatan*, these *plissés* look very light and elegant. Will take 12 yds. *mousseline de laine*; 4 yds. white satin; 5 yds. satin ribbon; 2½ yds. lace; 18 buttons.

Fig. 2.—(150).—The Etoile Dinner Dress of black satin and *broché* grenadine. This elegant costume is open *en V* in front, trimmed with folds of satin and a *coquillé* of white lace: it is crossed by 4 deep folds of satin, and below by draped grenadine opening on a satin *plissé*: the sides are laid in four *plissés*, and the back which is *en princesse*, after being well draped, forms a train edged by *plissés*. This dress is mounted on a silk foundation. It will take 9 yds. grenadine; 8 yds. satin; 1 yd. *passementerie* trimming.

Fig. 3.—(151).—The Rosalie Dinner Toilette for a young married Lady, of pink satin and brocade: the body is opened in a square form and is trimmed with rich lace; the front is of gathered satin finished *en bouillonné*; the sides and back are of brocade with *revers* and *plissé* of satin. The overskirt is laid in deep folds of brocade edged with white lace; the back is of satin and is bouffant. The skirt consists of a long *plissé* and two smaller ones, and the whole forms a very sweet toilette. It will take 10 yds. satin; 4 yds. brocade; 4½ yds. lace.

### PLATE THE FOURTH.

.\* The upper part of this Plate contains the latest Novelties in Caps, &c.

No. 1.—CAP for the Theatre, made of fancy plush, satin and lace.

No. 2.—COLLAR of white linen, trimmed with Russian stitches, suitable for day wear. For evening wear the same pattern is made more open, and is trimmed with lace or embroidery.

No. 3.—CAP made for the Theatre or Dinner: it is of spotted muslin and lace, and is trimmed with colored ribbon.

Fig. 1.—(152).—The Conyngham Seaside Costume of light blue *mousseline de laine*, trimmed with satin *bouillonnés* the same color. The *Cuirasse* forms a point in front, it is trimmed with folds of satin and puffed sleeves; the back is very new and forms three points; the front is crossed by folds and *bouillonnés*, and is elegantly draped at back. The skirt is edged by loops of blue satin ribbon and a *plissé*. Quantities required: 12 yds. *mousseline de laine*; 3 yds. satin; 13 buttons.

Fig. 2.—(153).—The Cinq Mars Visite Mantle of grey cheviot, trimmed with fringe and having *passementerie* at the back. Will take 2½ yds. cheviot; 4½ yds. fringe; 1 yd. *passementerie*.

Fig. 3.—(154).—The Zaré Toilette of pompadour and satinette. This pretty costume is very easy to make up, and can be worn for morning promenade; the front is trimmed with a *bouillonné* of satinette with a row of buttons at each side, and it buttons at back. The polonaise is trimmed all round by a band of striped satinette, or by rows of braid, it forms a small *revers* and is gathered rather high at the right side to show the *bouillonné* underskirt. Will require 6½ yds. pompadour; 6 yds. satinette; 3½ doz. buttons.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3, and 4.

### PLATE THE SIXTH.

The Costumes on this and the two following Plates are specially designed for us by the Grands Magazins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

The proprietors of the Grands Magazins St. Joseph have arranged to supply our Subscribers with any of the Costumes illustrated on Plates 6, 7, or 8 at the very moderate prices named after the Description of each. They will also pay the carriage to London on all orders above One Pound in amount.

Fig. 1.—(155).—The Lauréole Costume in woollen *crêpon* and *surah*, trimmed with lace: the body is laced in front over a *bouillonné* of *surah*: the skirt is composed of *surah* draperies trimmed with lace and fastened at the side by loops. The back is elegantly draped on a petticoat edged with three *plissés*. Will take 12 yds. *crêpon*; 7 yds. *surah*; 12 yds. lace; 4 yds. cord; 2 tassels.

This Costume is supplied by the Grands Magazins St. Joseph, ready made and delivered in London for £5 8s.

Fig. 2.—(156).—Promenade Costume made in woollen and satin: the Jacket is double-breasted, trimmed with *revers*, cuffs, and pocket of satin: the overskirt is gathered at right side by a bow: the underskirt consists of a long flounce over a small *plissé*, and is edged by a *coquillé* trimming of satin and woollen; the back is made *en pouff*. Quantities required: 12 yds. woollen material; 2 yds. satin.

The price at the Magazins St. Joseph, is £3 0s.

Fig. 3.—(157).—The Camara, a simple Promenade Toilette in beige, trimmed with brocade: it can be had in all colors. The Jacket is trimmed by a collar, cuffs, and a band of brocade: a band of the same edges the overskirt and top of *plissé*. Will take 11 yds. material; 2 yds. brocade; 12 buttons.

Price £1 11s. 3d. at the Grands Magazins St. Joseph.

Fig. 4.—(99).—Mantilla of Indian Cachemire lined with silk and trimmed with silk fringe, *passementerie*, and ribbon. Will take 2½ yds. of cachemire; 9 yds. fringe; 2½ yds. satin ribbon. This Mantilla may be cut from our pattern No. 99, that was issued in April last.

Price at the Magazins St. Joseph £3 0s. 0d.

Fig. 5.—(56).—Visite in Indian Cachemire, lined with silk and trimmed with *marabout* fringe and *passementerie*, and elegantly ornamented down the back. Quantities required 3 yds. cachemire; 10 yds. fringe; 2 yds. *passementerie*. It may be cut from pattern No. 56 by rounding off the corner of sleeve.

The price from the Magazins St. Joseph is £3 11s. 6d. delivered free in London.

Fig. 6.—(158).—Rich Visite of quite a new pattern, made in satin trimmed with Spanish lace and *passementerie*: the sleeve is very elegant. Will take 6 yds. satin; 24 yds. lace; 4 yds. satin ribbon; 12 yds. *passementerie* to edge the lace; 1 yd. trimming up the back.

This rich Visite may be had for £7 15s. 6d. from the Grands Magazins St. Joseph.

## PLATE THE SEVENTH.

## SPECIAL PLATE OF BONNETS &amp; LINGERIE.

No. 1.—The Favorite, a straw Capote of white chip, trimmed with blue satin, forget-me-nots, and roses.

No. 2.—The Jenny, a black straw Hat, trimmed with crimson *surah* and wild flowers.

No. 3.—Henry III Baby's Hat, of white satin, trimmed with two pompons.

No. 4.—The Sylvia, a white chip Bonnet trimmed with white satin and black silk; the flowers are May and roses.

No. 5.—The Regina, a Leghorn Bonnet, trimmed with gauze, *marguerites*, and cherries.

No. 6.—The Margot Bow, made of *dentelle des vosges*, a loop of *surah* and a flower.

No. 7.—The Admiral, a collar and bow made of muslin and lace.

No. 8.—The Janot Coquillé of Tunis lace; a rose for the centre.

No. 9.—The Estafette muslin Fichu, trimmed with lace and flowers.

No. 10.—The Robin Hood, a large Collar, made of Mexican lace, with a flower on the chest; cuffs to match.

No. 11.—The Colonel, an elegant jabot with turned down collar, made of *dentelle de Ragusa*; a claw holding a pearl for trimming.

No. 12.—The Sailor's Fichu, with large collar made of Panama lace; draperies of satin ribbon.

No. 13.—Collar for a little child, of muslin trimmed with *plissée*.

No. 14.—The Venetian Collar and Cuffs of *Dentelle Duchesse*.

No. 15.—Collar of Brabant lace, with pink satin bows, and trimmed with flowers.

## PLATE THE EIGHTH.

Fig. 1.—(159).—The Decazes Costume; the Jacket is cut quite round and is ornamented with a cape and ruffle: the sleeves are gathered at the wrist: the skirt and overskirt are made in one, this last named is laid in five deep pleats in front, and fastened at sides with buttons on a deep pleat which starts from the waist to the bottom of skirt; the back is draped *en plissé*, over a pleated skirt. It will take 12 yds. material; 1½ yds. satin; 12 large buttons; 18 small buttons.

Price £4 8s. 0d. at the Grands Magazins St. Joseph.

Fig. 2.—(160).—Promenade Toilette of silk and Scotch plaid. The Jacket imitates a pointed body in front, by the help of a scarf, but in reality there is no jacket, the body and skirt make only one; the skirt is composed of cross bands of plaid and *plissés* of silk. The back consists of a drapery of plaid lined with silk, the lining being shown here and there. Quantities required 14 yds. silk; 5 yds. plaid; 18 buttons.

Price £6 8s. 0d.

Fig. 3.—(161).—Little Girl's Toilette of Zephir, trimmed with lace: the dress is made *en princesse*, and is edged by two deep *plissée* flounces trimmed with lace: a fold of three pleats forms the heading of the *plissée*; a *bouillonné gilet* and a broad collar give quite an *eclat* to this little costume. Will take 7 yds. Zephir; 10 yds. lace.

Price £2 2s. 0d.

Fig. 4.—(162).—The Radziwill Reception Toilette of a beige material: the costume is cut *en princesse* behind, and is well draped on a double *plissée* underskirt; the front consists of a jacket and *gilet*, trimmed by draped *paniers* and *plissées*, below which start folded draperies crossed by each other. It will take 16 yds. of beige; 18 buttons.

Price £5 0s. 0d.

## A HARVEST OF TARES.

By G. EWART FLEMING.

## BOOK THE SECOND.—REAPING.

## CHAPTER VI.

## THE MEMBER FOR LINGFORD.

IMMEDIATELY after the concert in Lingford Town Hall, the county folks were rather astonished to hear that Mr. and Mrs. Somerset-Dysart were going to London for the season.

"Miss Dysart was always a fly-about," said the homely gossips when talking the matter over.

But they were wrong in crediting Anne Dysart with the determination to spend the season in London. There was nothing which she would have preferred to a country life at home after their long wanderings, the calm delight of a quiet secluded life with the man she so fondly loved, in the home of her childhood, surrounded by the homage and consequence which had attended her life from the cradle to the bridal altar.

But when Anne Dysart surrendered her hand in marriage, she had unwittingly gone into bondage: the man whom she lifted from poverty to wealth became her master, and took the management of her life into his own hands, ordering her going out and coming in, controlling her actions, and dominating her thoughts with the unquestionable will of an autocrat.

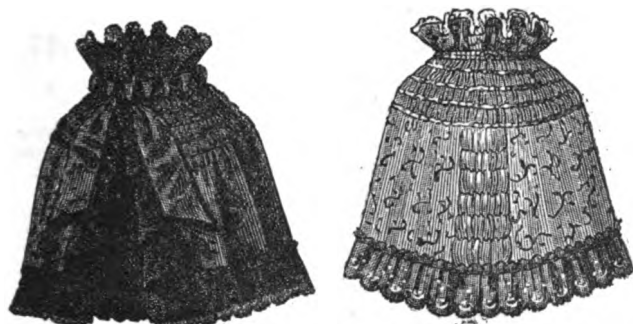
When he had decided to go abroad two years before, she was fain to consent meekly, and when, a few days after the concert, he told her that he must be in town for a few weeks, she accepted his decision without a dissentient remark, and stifled the sighs which rose to her lips as her dream of an Arcadian spring of country happiness faded away.

So the Somerset-Dysarts departed, and Lingford sank down to its accustomed quiet habits, and countrified pleasures.

The Choral Society had its weekly *re-unions*, and taking firm root, prospered under Henry Solland's fostering care.

Salome was seen in her place, now and then, but she often excused herself on the plea of her pupils and her own musical studies. She had commenced to use the organ in the church, and many an hour the unhappy woman sat in the rood-loft, weaving the wild fancies of her blighted soul into weird snatches of music,

## THE NEW MOTHER HUBBARD SHOULDER CAPE.



No. 142.—Price 4d.

No. 142.—BACK.

No. 142 is the New MOTHER HUBBARD SHOULDER CAPE, of black satin, trimmed with Spanish lace. The Cape is gathered five times around the neck, and trimmed with handsome *coquilles* of black lace: the back is gathered *en bouillonné*, down to the lace flounce. This Cape can be made of satin, brocade, cashmere, lace (as in the back view), tulle, *chenille*, or any other material. It will take 2 yds. satin; 5 yds. lace; 3 yds. ribbon.

The price of this pattern is Fourpence. It is having an immense sale. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

## LADIES' MANTLES & JACKETS FOR SUMMER, 1881.

We will send, post free for three stamps, the Steel Plate Engraving of Mantles and Jackets that appeared in April last, with reverse views and description.

LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

## JUVENILE COSTUMES FOR SUMMER, 1881.

We will send, post-free for three stamps, the Steel Plate Engraving of Children's Costumes which appeared in March last, with reverse views and description.

LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

## New French Underlinen.

JUST PUBLISHED.

## DEVERE'S ILLUSTRATED CATALOGUE

OF  
Full-Sized Patterns of Underlinen for  
Ladies, Girls, and Children, together with  
Baby Linen

And Under-Garments for Gentlemen and Boys.

With prices of each (which vary from 2d. to 6d.) and an engraving of the appearance of each garment when made up. The whole forms an Eight-page Pamphlet, the size of this Magazine, and will be sent to any address,

**POST FREE FOR TWO STAMPS.**

Which should be forwarded to LOUIS DEVERE AND Co., 1, Kelso Place, Kensington, London, W.

## BOY'S COSTUMES.

We will send, on receipt of twelve stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored Plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each, post-free.

LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

## ROSIE'S RABBIT and MOTHER'S DARLING.

A pair of charming chromo-lithographs, exquisitely colored, size of subject  $9\frac{1}{2}$  by  $7\frac{1}{2}$  inches, suitable for framing for the nursery, or for use in scrap books. Lovely children's faces. Quite a bargain. The pair sent on a roller, post-free, for 12 stamps.

Order by letter, enclosing stamps, to LOUIS DEVERE & Co., 1, Kelso Place, Kensington, W.

love between John Somerset and Salome in the far-off days before he had come to Lingford, before he had seen the dark face which had become so fatally dear to him.

The question was unanswerable, and John Somerset's sudden absence, instead of setting his doubts at rest, merely increased their strength and persistence, by a suggestion that the husband of Mrs. Dysart of The Glen, had gone away to avoid a temptation he could not resist.

By day and night, in his waking, working hours, and in his sleep, this jealous thought ruled the spirit of Henry Solland, changing the frank even nature of the young man to a passionate vehemence of character foreign to him. He grew less courteous in his speech, less kindly in his manner; and though a remorseful feeling often caused him immediately to atone for his

Somebody's name, looking again at the familiar postmark, and the handwriting of Bridges the attorney, was eager to know the contents.

She became excited at once.

"Of course you will not hesitate about it John," she said eagerly. "It is just what you are fit for, and I shall be so proud to see M. P. after your name."

"A barren honor," he replied with a sickly smile.

"It may not be so always," she answered with some excitement. "It is just the life for which you are made, John, and who knows what it may lead to."

"Ah! who knows?" he repeated, the accent of bitterness in his voice too subtle for her dull ear to catch. "Only I do not care to stand for Lingford, Anne."

"But," she replied hastily, "where would you have such a chance of being returned without



# Devere's Model Busts.—Price Twenty-six Shillings Each.

Including Crate, Packing, and free delivery within three miles of Charing Cross, or at any London Railway Terminus.

Devere's Model Busts are specially made for the use of Drapers, Dressmakers, and private families, who find them invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time. For detailed description see page 13.

We supply these Busts at cost price for the accommodation of our Subscribers. They are sold in the following sizes of Chest Measures:—29, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

In private families, one Bust serves for all members of the family who are *not* smaller in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a trade discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time. The following are useful selections for general purposes:—

Two Busts:—One, chest 31½; one, chest 34½.

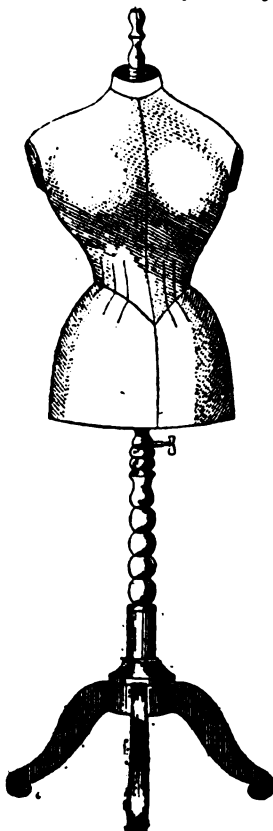
Three Busts:—One, chest 31½; one, chest 34½; one, chest 37½.

Four Busts:—One, chest 31½; two, chest 34½; one, chest, 37½.

Six Busts:—One, chest 31½; one, chest, 33; two, chests 34½; one, chest 37½; one, chest 39½.

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

When ordering a Bust for general trade purposes it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should **ALWAYS SEND A DRESS BODY** with the Order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.



## TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit purchasers have derived from their use.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C— writes:—

"I have now three of your new Model Busts, a Wanzer Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

A WEST-END DRESSMAKER writes:—

"One of my best hands tells me what immense use the Parisian Dressmakers make of the Model Bust. They find that by the aid of the Bust they can finish three dresses in the time required for two before they discovered its use."

Can be obtained only from MESSRS. LOUIS DEVERE & Co., 1, Kelson Place, Kensington, London, W. Orders to be sent by letter, enclosing P. O. Order for the amount.

N.B.—A Sample Bust may be seen, and Orders will be received at the West-end Office, 6, Argyll Place, Regent Street, W.—Manager, Miss Humphreys.

Price £4 8s. 0d. at the Grands Magazins St. Joseph.

Fig. 2.—(160).—Promenade Toilette of silk and Scotch plaid. The Jacket imitates a pointed body in front, by the help of a scarf, but in reality there is no jacket, the body and skirt make only one; the skirt is composed of cross bands of plaid and *plissés* of silk. The back consists of a drapery of plaid lined with silk, the lining being shown here and there. Quantities required 14 yds. silk; 5 yds. plaid; 18 buttons.

Price £6 8s. 0d.

Fig. 3.—(161).—Little Girl's Toilette of Zephir, trimmed with lace: the dress is made *en princesse*, and is edged by two deep *plissés* flounces trimmed with lace: a fold of three pleats forms the heading of the *plissé*; a *bouillonné gilet* and a broad collar give quite an éclat to this little costume. Will take 7 yds. Zephir; 10 yds. lace.

Price £2 2s. 0d.

Fig. 4.—(162).—The Radziwill Reception Toilette of a beige material: the costume is cut *en princesse* behind, and is well draped on a double *plissé* underskirt; the front consists of a jacket and *gilet*, trimmed by draped *paviers* and *plissés*, below which start folded draperies crossed by each other. It will take 16 yds. of beige; 18 buttons.

Price £5 0s. 0d.

before, she was fain to consent meekly, and when, a few days after the concert, he told her that he must be in town for a few weeks, she accepted his decision without a dissentient remark, and stifled the sighs which rose to her lips as her dream of an Arcadian spring of country happiness faded away.

So the Somerset-Dysarts departed, and Lingford sank down to its accustomed quiet habits, and countrified pleasures.

The Choral Society had its weekly *re-unions*, and taking firm root, prospered under Henry Solland's fostering care.

Salome was seen in her place, now and then, but she often excused herself on the plea of her pupils and her own musical studies. She had commenced to use the organ in the church, and many an hour the unhappy woman sat in the rood-loft, weaving the wild fancies of her blighted soul into weird snatches of music,

which filled the empty church and echoed among its pillars and in its remote corners like the cry of a spirit in deathly pain.

A numbness had fallen upon her after John Somerset's departure from The Glen, and her soul seemed to lie in the calmness of a waiting season. She knew that the story of her life and her husband's had but fallen upon a pause, that destiny had, as it were, laid down the dread volume for a brief space, before turning another page. That the page would be turned—that a dreadful story lay between the yet closed leaves—Salome never doubted, but while he remained away, she was content to sit still and wonder vaguely what form the event would assume when the shadow of her husband's life fell again across her own.

Meanwhile she had no eyes for the elements of a tragedy preparing to take place near her, the dread of which solemnized the very roof under which she dwelt.

The glance of Henry Sollard's dumb love followed her from room to room of the little dwelling, his eyes sought hers from time to time with a passionate entreaty which she was powerless to read; all the common-place element dropped from the young man as his love grew and strengthened, but the change was hidden from the woman he adored, though she looked at him day after day with open eyes.

Jenny Maythorn's words to his mother concerning John Somerset and Salome had sunk deep into Henry Sollard's mind, and bore bitter fruit there, fruit that ripened and came to maturity side by side with the love which gave it birth. The more intense his passion became, the more deeply did he brood over Jenny Maythorn's story, and wonder if there had been love between John Somerset and Salome in the far-off days before he had come to Lingford, before he had seen the dark face which had become so fatally dear to him.

The question was unanswerable, and John Somerset's sudden absence, instead of setting his doubts at rest, merely increased their strength and persistence, by a suggestion that the husband of Mrs. Dysart of The Glen, had gone away to avoid a temptation he could not resist.

By day and night, in his waking, working hours, and in his sleep, this jealous thought ruled the spirit of Henry Sollard, changing the frank even nature of the young man to a passionate vehemence of character foreign to him. He grew less courteous in his speech, less kindly in his manner; and though a remorseful feeling often caused him immediately to atone for his

captiousness by an increased kindness, people did not fail to remark upon the change in the young organist, nor hesitate to couple that change in their gossip with his evident admiration for Salome.

April passed, and in the middle of May an event occurred, which, though seemingly remote, was destined to exercise a powerful influence on the lives of those whose story I am telling.

Sir Henry Forrester, the borough member, died suddenly, and the necessity arose for electing a successor to his seat in Parliament.

After various meetings and house-to-house consultations, it was agreed that the most fitting gentleman to represent Lingford in Parliament, was Mr. Somerset-Dysart.

A deputation which was formed of the most influential men in the town, proceeded at once to London, where, by appointment, they waited on Mr. Somerset-Dysart at the house in Mastodon Square.

John Somerset had been apprised of the nature of their errand by letter a few days before, and it will not be thought wonderful if the subject occupied his exclusive attention between the reception of the first intimation and the hour appointed for meeting the deputation.

John Somerset's first impulse had been unconditionally to decline. Had the letter reached his hands when alone, in all probability he would have replied to it, destroyed it, and have dismissed the subject from his mind without communicating it to his wife.

But the epistle came into his hands in the usual way at the breakfast-table, and Mrs. Somerset-Dysart catching sight of the familiar postmark, and the handwriting of Bridges the attorney, was eager to know the contents.

She became excited at once.

"Of course you will not hesitate about it John," she said eagerly. "It is just what you are fit for, and I shall be so proud to see M. P. after your name."

"A barren honor," he replied with a sickly smile.

"It may not be so always," she answered with some excitement. "It is just the life for which you are made, John, and who knows what it may lead to."

"Ah! who knows?" he repeated, the accent of bitterness in his voice too subtle for her dull ear to catch. "Only I do not care to stand for Lingford, Anne."

"But," she replied hastily, "where would you have such a chance of being returned without

trouble. You, a Somerset, whose own uncle represented the town in two parliaments; who else has such a chance? You would be mad to refuse this, John."

"But I do not care for Lingford, Anne," he said, turning wearily from the sight of her animated face, "I hate the place."

"Oh! John," she cried coming over to his side and laying a plump hand on his shoulder, "do not say that, remember Lingford means home to me, and to you it —"

"To me," he interrupted half-savagely, "it means misery and humiliation."

She turned aside, but he saw the mortified look upon her face change to vague surprise, and he remembered the need of caution.

"Well, well, Anne," he said, taking her hand before she passed out of his reach, "forgive me if I have hurt you, but you know that I had trouble in Lingford."

She was easily mollified, and turned to him, her blue eyes suffused with tears.

"But you must forget that, John. You are my home now, dearest, still I should think it hard if your former troubles in Lingford were to banish me from the happy dwelling-place of my childhood."

"It is hard for you," he said.

"But you will accept this proposal, John," she urged, her bright face full of feeling, "you will become their member, and we will be more at Lingford. Promise me this, dear, I do not often ask you any favor for myself."

"I will think of it, dear," he answered.

"Nay, but promise me," she persisted, "else I shall think you have some secret reason for disliking the little country town where we were both born."

It was a bow drawn at a venture, and she who aimed the arrow did not know how deadly was the thrust it gave, nor how near home it had gone.

"I will think of it," answered John Somerset, a steady fire coming to his dark eyes. Why should I hate Lingford after all?"

\* \* \* \* \*

John Somerset thought of it.

During the hours which elapsed before he was to receive the deputation, he bent his mind resolutely to review the circumstances in which he was placed.

The Rubicon was crossed. He had seen Salome. True, no word had passed between the husband and wife, but John Somerset could not fail to remember that they had met again, face to face, in a public place; he with all the

*prestige* which wealth and position could give him, she obscure, poor, a mere ministrant to the amusement of him and his—they had met thus,—and Salome had not denounced him.

She had seen him sitting by the side of the woman for whom he had forsaken her, and the sorrow of the sight had not constrained her to cry out aloud, and to proclaim before the assembled audience that he was her husband.

This was so much gained: and John Somerset argued that since the wronged woman had not made haste to claim him at the first meeting, it must be that the olden tenderness lurked in her bosom and urged her now to keep his secret.

He recalled the wording of her letter, of that last sad epistle left for him in his desk at Lilac Cottage,—

*"For the present go free. Enjoy fearlessly and to the full, the wealth for which you have perilled your safety, and slain my child."*

He would take those words at their full value now, since Salome had looked upon him as the husband of another and had not cried out upon him as a criminal.

He would accept the proposal made by the deputation; he would go to Lingford; he would be elected to represent the town of his birth in Parliament; he would take his place in St. Stephen's, and help to make the laws of his country.

*The laws of his country!*

A touch of the old trembling shook him, joint and limb, as he remembered how he had broken those laws, and for a moment his spirit failed him.

Suppose with a bitter irony of fate, in some supreme moment of power and pride, Salome should rend aside the veil that covered their past, and yield up the would-be lawgiver as a common law-breaker. How then?

Once the thought of an appeal to Salome crossed his mind, and the pen was even in his hand to address her, but other words of her farewell letter rose to his mind, forbidding him to cross the gulf which she declared impassable.

*"The day that you force yourself upon me, shall see you arrested for your crime."*

No, he must leave her alone, and trust to good-fortune to prevent any interference on her part with his arrangements.

Recalling his conversation with Anne Dysart, he knew that a refusal to receive the deputation, or any dislike he might express to Lingford, would be regarded with suspicion, and this was a point to be provided against.



If, in addition to his dread of Salome, he had to combat the jealous fears of his wife, John Somerset felt that the burden of daily annoyance would be too heavy for him to bear, and yet, having endured so much for the sake of his position, it would be worse than folly to peril it now.

No, his mind was made up. He would stand for Lingford. That should be a test of Salome's intentions. If the election passed over, and he took his seat without molestation, he would regard it as a good augury, as a sign that there was to be peace between Salome and himself, for the present, at least. Towards the future he did not suffer himself to look.

END OF BOOK II.

### BOOK THE THIRD.—GARNERING.

#### CHAPTER I.

JOHN SOMERSET IS WANTED.



HE warm sun of a lovely May afternoon was shining on the High Street of Lingford, inspiriting the crowd who were waiting outside the Raven Hotel, to hear Mr. Somerset-Dysart's address to his constituents.

He was to make his speech from the balcony of the Raven, and several chairs and a small table were already placed in order for the use of the orator and his friends and supporters.

Exactly opposite the Raven was the gorgeous establishment of Messrs. Burch and Beeston, drapers and silk-mercers; and their large upper show room, the windows of which commanded a full view of the Raven balcony, was cleared for the accommodation of Mrs. Somerset-Dysart and a party of ladies from The Glen.

Anne Dysart, radiant with pride and happiness, was at the centre window, surrounded by a little bevy of friends and flatterers. They were waiting for the appearance of the future member.

Among the crowd in the street was Henry Solland, talking to a little knot of fellow-cricketers, they having all come from Lingford Meads, leaving a game unfinished, on hearing that Mr. Somerset's address was advanced an hour.

Even Mrs. Solland had come out for the purpose of hearing the speeches, and was accommodated with other gossips, by a chair in Messrs.

Burch and Beeston's doorway. The miniature maid-of-all-work, unknown to her mistress, had also forsaken the cottage by the church, and formed one of a ragged little group on the outskirts of the crowd; all open-mouthed in expectation, and ready to render the tribute of unreasoning homage to eloquence, of whose purport they were totally ignorant; and would for ever so remain.

But the cottage by the church was not empty.

In the low-ceiled parlor stood Salome, white and resolute looking, and in front of her a shock-headed boy, the organ-blower.

"Now Jem," she was saying in clear cold tones, "mind you make no mistake. You are to give this note into Mr. Somerset's own hand. No one else must have it, and you must give it to him when he is speaking at the Raven."

"Yes miss," responded Jem stolidly.

"And if you give it all right, and don't make any mistake, I shall give you this bright new shilling to-morrow when you come to blow."

"Yes miss," again replied Jem, but the stolidity was lightened by several shades at sight of the shilling, which Salome held up before his longing eyes, but refused to part with till his mission was accomplished.

Jem took the letter, an ordinary square envelope, but sealed with the device Salome always used; and "lowly louting," departed cap in hand.

Salome watched him across the little patch of garden and through the wicket gate, then the corner of a projecting house hid him from view.

She returned to the table where she had been writing and sat down, folding her hands loosely in her lap. She was very pale, and her large eyes had a strange uncertain look in them.

From time to time some broken sentences fell from her lips, and her eyes turned towards a paper which lay open on the table before her.

"It is time," she said presently, "yes, the time has come. I must begin my work. He has walked the ways of peace long enough. He has stretched the tether. I must shorten it."

So she sat, the silence of the cottage parlour broken now and then by snatches of her uncertain words; the wandering look in her eyes, the changeless pallor on her face.

Deafening cheers rent the air. Hats were waved and handkerchiefs fluttered in the faint May air, as John Somerset stood on the Raven balcony and began to address the crowd.

His own heart swelled within him. He had

seen Salome's face in the parish church on the Sunday before, but no sign of recognition passed between them: no look either of joy or anger had ruffled the calm of her statuesque countenance.

She had heard doubtless of the preparations for the election, but had made no sign of dissent. She was safe, argued the weak heart which had wrung hers so pitilessly,—she would be silent.

So he faced the crowd and began his speech. According to promise, before speaking, he cast an affectionate glance across the road, where at the open windows of Burch and Beeston's show room, Anne Dysart and her friends were grouped.

She caught the glance and gaily waved her kerchief in reply. It was a proud moment for her. Love and ambition were both gratified, and her heart swelled to think that the handsome man who was standing bareheaded before the cheering throng, the man who would be elected without opposition, because he and his were loved by Lingford folks, was her own husband, her very own, from whom, from whose life, its interests and triumphs, no one could separate her.

Yet in that moment, strange to say, the thought of Salome, the remembrance of the rejected bouquet, fell, like a cold shadow, across the triumphing soul of the proud self-satisfied woman.

But what was this?

A rough-looking boy made his way through the little crowd surrounding the speaker; and with an awkward obeisance placed a letter into his hand.

What was written on that paper which had the power to blanch the cheek of John Somerset?

The words indeed were few, but they had a terrible meaning for him.

*"Come to me this instant. I want you. If you fail or delay I go to THE TOWN HALL AT ONCE."*

John Somerset felt there was no appeal against this summons. He turned to the gentleman who had proposed him as member, and said in a whisper.

"Just say a few words to keep their attention. I must leave for a short time. Back in a quarter-of-an-hour."

Mr. Heseltine, after a few unavailing words of expostulation, nodded, and rose to address the crowd.

Through a short lane leading from the coachyard of the Raven to the churchyard, crept the guilty man, and through the churchyard to the

cottage. The house-door stood open: he was expected.

There were clouds before his eyes, and a strange booming in his ears; all his cowardly heart failed him as he stood before the woman he had wronged. He could not see her face plainly, and her voice, though stern as an accusing angel's, sounded faint and far off to his confused ears.

"I want you," she said, "I have something to show you before you begin to speak to the people who await you, something which will wing your words with living fire—if you are able to speak at all."

"Mercy, Salome," cried the wretched man, stretching imploring hands towards her.

"Aye," she replied with a savage tone in her voice, "such mercy as you showed to me and the child. See here," and she held a paper which had laid on the table, towards him.

He looked at it. It was a copy of the document registering the death of Violet Somerset, aged 10 months.

"That is all," she said grimly. "Now go and finish your address, if you can."

He would have sunk at her feet, and tried to break the awful calm in her manner by tears and prayers, but a sound at the door startled him. He turned, and there, blocking out the May sunshine with his stalwart figure, stood Henry Sollard, the organist,

*(To be continued.)*

## The Court and High Life.

HER Most Gracious Majesty the Queen, accompanied by Princess Beatrice, and attended by the ladies and gentlemen of the Court, left Windsor on May 20th for Balmoral, where Her Majesty will remain for about five weeks. During the month the Queen visited London, and has held two drawing-rooms at Buckingham Palace. Her Majesty also reviewed the Aldershot troops at Bagshot, accompanied by Princess Beatrice and the Duchess of Connaught. Mr. Coningsby Disraeli, nephew of the late Earl of Beaconsfield, has had the honor of being presented to the Queen by Lord Rowton. Her Majesty the Queen will review the Volunteers at the end of June, according to present arrangement.

H.R.H. the Prince of Wales, who was present at the wedding of Prince Rudolph and Princess Stephanie, was very warmly welcomed in Vienna, the Grand Hotel, where His Royal Highness stayed, being daily besieged by immense crowds desirous to catch a glimpse of the comely countenance of the "Heir of the Isles," and who heartily cheered him whenever he appeared in public. After the wedding festivities were over the Prince left Vienna for Pesth, to

be present at the races. His Royal Highness has been elected a trustee of the British Museum. The Prince, probably accompanied by the Princess, will, it is stated, visit Swansea in October for the purpose of opening the large new dock now in construction. His Royal Highness will inspect the Norfolk Artillery Militia, of which corps he is honorary colonel, the second week in June, when he will be accompanied by the Duke of Cambridge.

The Duke and Duchess of Edinburgh and family have left Clarence House, St. James's, for Eastwell Park, Ashford.

H.R.H. the Princess Louise (Marchioness of Lorne) has paid visits to several picture galleries, &c., during the month.

The Emperor and Empress of Russia, with their youthful family, have returned to St. Petersburg after their sojourn in retirement at Gatchina.

The King and Queen of Sweden are staying at Bournemouth, where they have been visited by Prince Oscar and Prince Charles of Sweden.

The Grand Duke of Hesse-Darmstadt is staying with his children at the Palace of Mayence.

The Duke of Athole has left England for California.

The Duke of Sutherland and party are expected to return from the United States at the end of June.

The Earl and Countess of Ellesmere arrived from Victoria (Australia) at the end of the month.

The infant daughter of the Earl and Countess of Lonsdale has been baptised, being named Gladys Mary Juliet.

The marriage of the Crown Prince of Sweden to the Princess Victoria of Baden will probably take place at Carlshue about the 20th of September.

The marriage of Miss Dorothea Mary Petre to Mr. Theodore Sibeth took place on May 12th at Chelmsford, in the presence of a large and fashionable congregation.

A marriage is arranged between Captain Lord Charles Pratt, and Miss Florence Stevenson, sister of Mrs. Henry Brassey. Also between the Dean of Durham and Miss Katherine Gladstone of Bowden Park, Chippenharn. Also between Hon. Charles Lawrence and Miss Sumner, step-daughter of the late Sir George Mathew.

Among Lady Brooke's wedding presents was one to which great interest attaches, it being a sapphire and diamond "Bee" breast-pin, from the late Lord Beaconsfield. His lordship remembered the fair young bride elect and his proposed offering to her when very near the end, as one of the last things he said to Lord Rowton was: "Be sure and send that to Daisy from me."

Among the deaths in upper circles during the month we have to name the Hon. Catherine Leicester Warren, eldest surviving daughter of Lord de Tabley; Lady Henry Moore; Lady Westphal; Hon. and Rev. E. H. Grimston; Major Singleton; Mrs. Burnaby; Miss A. F. L. Leigh, &c., &c.

## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### HER MAJESTY'S.

Mdlle. Adalgisa Gabbi has made a great success in *Aida*, and also as Leonora in *Il Trovatore*. Mdlle Tremelli has appeared in *La Favorita*, Signor Ravelli sustaining the part of Fernando.

### ROYAL ITALIAN OPERA.

Among other representations Madame Albani has appeared as Elsa di Brabant in Wagner's *Lohengrin*, supported by Herr Labatt, from the Imperial Opera

at Vienna, who made his first appearance in England on the occasion. Madame Sembrich, Madame Trebelli, and Signori Lassalle, Dauphin, and Marini have also appeared in *Dinorah*.

### DEURY LANE.

The appearance here of Mr. John McCullough, the eminent American tragedian, produced a profound sensation. The great actor appeared in *Virginia*, with wonderful effect, and was supported by a very powerful company, including Mr. Augustus Harris, Mr. John Ryder, &c., the Icolius of the first-named gentleman being especially praiseworthy. The last six nights of Mr. McCullough's engagement were occupied with *Othello*, the rendering of the Moor being very fine, while the Iago of Mr. Herman Vezin was equally satisfactory. Mr. Augustus Harris appeared as Roderigo, and Mr. Ryder made an imposing Brabantio. Miss Bella Pateman was charming and sympathetic as Desdemona, and Mrs. Arthur Stirling won good opinions in the often-maltreated part of Emilia. The Saxe-Meiningen Court Company appear here on the 30th May for six weeks, when a series of Shakespeare's plays will be acted.

### THE HAYMARKET.

At this charming house *Masks and Faces* is running its last weeks. The public will see its withdrawal with regret, for a more satisfactory performance was never put upon the stage. Mrs. Bancroft's representation of the generous, warm-hearted, witty Peg Woffington is perfect, and is played in the actress's most happy manner. The scene in Triplet's room is admirable, and it is hard to say whether smiles or tears come more readily to Mrs. Bancroft's rapt audience. It is impossible to conceive a better Triplet than that of Mr. Bancroft, and the small but telling part of Colley Cibber is equally well played by Mr. A. Cecil. Miss Marion Terry makes a graceful Mabel Vane, and Mr. Arthur Dacre's appearance and acting fit him eminently for the part of the truant husband. Mr. Teesdale and Miss Wade render good service, as do Messrs. Kemble and Brookfield as Snarl and Soaper. Mr. Conway is admirable as Sir Charles Pomander. The costumes and scenery are perfect. *Masks and Faces* will be followed by a new comedy by Mr. Burnand, called *A Lesson*, written expressly for Mrs. Bancroft, and Mr. T. W. Robertson's *Society* will be revived for a short time.

### THE PRINCESS'S.

Owing, we believe (and much regret to hear), to the ill-health of the popular manager, Mr. Walter Gooch, the season at this house is to be brought to a close on May 28th. *Branded* has remained a great attraction, the spectacular effects, and the good "all-round" acting rendering it deserving of a longer success. The mounted Military Parade and Lancer's Band, and the Falling Chapel, are very telling and effective, and so is the interview between the branded husband and his wife. Mr. Henry Neville has full scope for his great powers, and is well supported. *Branded* is supplemented by Watts Phillips's exciting drama, *Camilla's Husband*, thus forming a very strong programme. We are sure all will echo our wish for the speedy restoration to health of the public-spirited and liberal manager. On June 4th the theatre will be opened under Mr. Wilson Barrett's management, Madame Modjeska and the Court Theatre Company being transferred here, commencing with the famous play *Frou Frou*, adapted to the English stage by Comyns Carr, after which the great actress will appear in some of her most popular characters.

### THE COURT.

Mr. Wills' powerfully-written play *Juana* (of which a separate notice will be found below) has been withdrawn in the full tide of success, for Madame Modjeska's appearance, for the last time at this house, as *Adrienne Lecouvreur*, after which the gifted lady, with Mr. Wilson Barrett's entire company will remove to the Princess's Theatre, where, doubtless, new and larger triumphs await them. On June 6th  
(Continued on page 12.)



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## Price 3d., 4d., 6d., and 9d. Each,

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N. B.—Ladies will oblige by enclosing name and full address, plainly written.

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- 326.—The Orleans Lawn Tennis Pinafore.
- 341.—The Simplicie Polonaise Princess.
- 357.—The Marquise Pelérine, or deep shoulder cape, for Summer wear. 3d.
- 362.—The Dulcie Polonaise Princess.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Cassandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princess tunique.
- 387.—The Baden Travelling Costume. Corsette, tunique, and bouffant.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 407.—The Chetwynd Costume. Corsette, Upper skirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsette, drapery, and bouffant.
- 411.—The Ardilsun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.
- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princess Polonaise.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 417.—The Constance Costume. Polonaise draped on Tunique.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.
- 443.—The Clifton Costume. Basquine, draperies, and bouffant.
- 448.—Stylish "Matinee."
- 452.—The Clifton Promenade Costume. Cuirasse corsette, and Fishwife upper skirt.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.
- 464.—Promenade Costume. Corsette with hood upper skirt, and drapery.
- No. 467.—The Neville Visiting Costume. Corsette, cuirasse, and upper skirt.
- 468.—The Faversham Home Toilette. Corsette, upper skirt, and draperies.

- 469.—The Idina Promenade Costume. Corsette a revers, upper skirt, and bouffant.
- 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
- 472.—The Octavia Promenade Costume. Polonaise Princess, with hood and puffed sleeve.
- 474.—The Poljamba Evening Dress. Low body, draperies of upper skirt and train.
- 475.—The Adeline Ball Toilette. Pointed corsette, upper skirt, and cash.
- 477.—The Montgomerie Promenade Costume. Corsette a gilet with puffed sleeve, triple upper skirt and bouffant.
- 479.—The Comtesse Robe. Pointed corsette, with coat basques, short skirt, with moveable train.
- 481.—The Bangali Costume. Corsette with gathered back and draped upper skirt.
- 482.—The Rasette Costume. Corsette with waistbelt and drapery of skirt.
- 483.—Handsome Black Silk Costume. Polonaise and draperies.
- 489.—Dinner Dress. Open corsette, with capes and draped tunique skirt.
- 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
- 492.—Indoor Costume. Polonaise Princess, well draped, and with triple cape.
- 497.—Lawn Tennis Tunique. (Pinafore style).
- 498.—Princess Dress with long full train.
- 499.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- No. 6.—The Hamilton Promenade Costume. Polonaise and hood.
- 8.—The Moray Promenade Toilette. Corsette, draperies, bouffant, and underskirt.
- 9.—The Ella Toilette. Corsette, cuirasse, draperies, and bouffant.
- 10.—The Mignonette Dinner Dress. Corsette, draperies, and train.
- 11.—The Waterpark Home Dress. Corsette and upper skirt.
- 12.—The Flanders Dinner Dress. Panier, cuirasse, tablier, and train.
- 13.—The Monierieffe Dinner Dress. Princess tunique, with plastron.
- 14.—The Tremouille Evening Dress. Open corsette, draperies, and bouffant.
- 16.—The Samary Promenade Costume. Corsette-habit, paniers, and tunique.
- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
- 24.—The Fatinitza. Haudkerchief Costume, corsette, and draperies.
- 25.—The Lisette Costume. Corsette, draped tabliers, and bouffant.
- 28.—The Hertford Costume. Corsette redingote, and upper skirt.
- 30.—The Biddulph Visiting Costume Corsette Princess, and draperies.
- 32.—The Janzé Promenade Costume. Pointed Corsette, Upper skirt, and bouffant.
- 34.—The Vallery Promenade Costume with Cape and Hood.
- 35.—The Sandringham Costume. Draped Polonaise Princess.
- 36.—The Mellina black satin Costume. Corsette, upper skirt and bouffant.
- 37.—The Hervé Promenade Costume.
- 38.—The Beauvau Dinner Dress.
- 39.—The Du Barry Ball Dress. Corsette and draperies.
- 40.—The Luchesi Dinner Dress. Corsette a Gilet, and draped tunique.
- 41.—The Isabel Promenade Toilet.
- 42.—Black Cachemire Costume.
- 45.—Wedding Dress.
- 52.—Blue satin Home Toilette. (Elaborate style.)
- 53.—Black velvet Costume.
- 54.—Grey silk Dinner Dress.

- Large-sized Patterns.
- No. 495.—Princess Dress for a chest measure of 43 inches.
- 496.—Polonaise Princess for a chest measure of 44 inches.

### MARCH, 1881.

- 55.—The Marie Promenade Costume. Corsette with hood, tablier, and bouffant.
- 57.—The Bernady Costume. Corsette, tunique, and bouffant.
- 58.—The Montebello Tea Gown. Watteau style.
- 59.—The Bischoffsheim Costume. Corsette Redingote with cape, tunique and bouffant.
- 60.—The Poniatowski Costume. Corsette a Gilet, draperies, paniers, and bouffant.
- 63.—Black Silk Dress. Corsette, and tunique.
- 69.—Travelling Costume. Corsette, tablier, and bouffant.
- 74.—The Croissette Costume. Corsette a basques. Habit, tunique, and bouffant.
- 75.—The Dora Evening Costume. *Esthetic style.*

### MARCH—Continued.

- 76.—The Potocka Ball Dress.
- 77.—The Perier Travelling Costume. Double-breasted Corsette Redingote, and tunique.
- 78.—The Agincourt Travelling Costume.
- 79.—Princess Dressing Gown.
- 81.—Princess Costume.
- 82.—Princess Costume, pointed corsette.
- 83.—Princess Night Dress.

### APRIL, 1881.

- 84.—The Cambridge Toilette.
- 85.—The Chiswick Breakfast Robe.
- 86.—The Oxford Costume.
- 87.—Bridesmaid's Costume.
- 88.—Wedding Toilette.
- 89.—Bride's Travelling Dress.
- 90.—The Mignon Costume. Polonaise princess.
- 91.—Carriage Costume. Princess tunique.
- 92.—The Merode Costume.
- 105.—Princess Costume.
- 106.—The Heather Costume.
- 112.—Elegant Matinee.

### MAY, 1881.

In consequence of the elaborate character of some of the following Costumes, and the large amount of paper required to cut out the patterns of them, we are reluctantly compelled to charge them at 9d. each, which is only just what these patterns and postage cost us.

- 113.—The Iris Promenade Costume. Corsette, tablier, and bouffant. 6d.
- 115.—The Curzon Costume. Pointed corsette, with Habit basque and tunique. 6d.
- 116.—The Badminton Lawn Tennis Costume. 6d.
- 117.—The Steenbock Afternoon Toilette. Corsette and draped tunique. 9d.
- 118.—The Vera Carriage Toilette. Corsette, tablier, and bouffant. 6d.
- 119.—Promenade Toilette for a Young Lady of 15 or 16. 6d.
- 120.—The Santurce black silk Reception Dress. 9d.
- 121.—The Brooke Dinner Toilette. 9d.
- 122.—The Keppel Promenade Costume. 6d.
- 124.—The Warburton Promenade Costume. Princess Robe, with draped skirt. 6d.
- 125.—The Lorelei Costume. 9d.
- 126.—The Bengali Costume. 9d.
- 127.—The White Lily Morning Toilette. 9d.
- 128.—Afternoon Toilette. 9d.
- 129.—Afternoon Promenade Costume. 9d.
- 130.—Satin Promenade Costume. 9d.
- 131.—The Argentine Promenade Costume. 9d.
- 132.—The Balsamine Costume. 9d.
- 133.—The Cactus Costume. 9d.
- 140.—Summer Promenade Costume. 9d.
- 141.—Promenade Costume, with Cape. 9d.
- 142.—The new Mother Hubbard Shoulder Cape. 4d.

### PATTERNS FOR JUNE, 1881.

#### Plate 1.

- 143.—The Nilsson Promenade Costume. 6d.
- 144.—The Josephine Mantilla: a pretty summer style. 6d.
- 145.—The Essex Morning Costume, with pleated body and waistbelt. 6d.

#### Plate 2.

- 146.—The Lilah Toilette, a pretty summer style. 6d.
- 147.—The May Fair Costume, for black satin. 6d.
- 148.—The Desert Promenade Costume. 9d.

#### Plate 3.

- 149.—The Harebell Ball Dress. 6d.
- 150.—The Etoile Dinner Dress. 9d.
- 151.—The Rosalie Dinner Dress. 6d.

#### Plate 4.

- 152.—The Conyngham Seaside Costume, skirt and draperies. 6d. (The Corsette is given full-sized.)
- 153.—The Cinq Mars Summer Visite Mantle. 6d.
- 154.—The Zaré Polonaise Princess. 6d.

#### Plate 5.

- 155.—The Laureole Costume. 9d.
- 156.—Promenade Costume. 9d.
- 157.—The Camara, a simple Promenade toilette. 6d.
- 99.—Summer Mantilla. 6d.
- 56.—Visite Mantle. 6d.
- 158.—New Visite, with gathered shoulder. 6d.

#### Plate 6.

- 159.—The Decazes Costume. 9d.
- 160.—Promenade Costume. 9d.
- 161.—Little Girl's Costume for 8 years old. 3d.
- 162.—The Radziwill Reception Costume. 9d.

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 „ 2.—Dress Skirt, walking Length; (Trotteuse.)  
 „ 3.—Dress Skirt, medium train.  
 „ 4.—Dress Skirt, long round train.  
 „ 5.—Dress Skirt, long square train.  
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## LADIES'

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- JACKET, MANTLES, &c. FOR SPRING AND SUMMER, 1891.  
 „ 93.—The Balmoral Visite.  
 „ 94.—The Coquette Jacket, fastening from left to right.  
 „ 95.—The Humar. A tight-fitting military Jacket.  
 „ 96.—The Newmarket Jacket. Redingote style, and double breasted.  
 „ 97.—The Duchesse Mantle.  
 „ 98.—The Mirabel jacket for silk or poplin.  
 „ 99.—The Rosetta Mantelet, a pretty summer style.  
 „ 100.—The Helena Visite, for morning or evening wear.  
 „ 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.  
 „ 102.—The Derby Dust Cloak. Visite style.  
 „ 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.  
 „ 104.—The Mother Shipton Mantle.  
 „ 111.—Pelisse, very rich style.  
 „ 114.—The Maynard Visite Mantilla. 6d.  
 „ 123.—The Ems Visite Mantle. 6d.  
 „ 134.—The Visite Mantilla. 6d.  
 „ 135.—New Visite, rich style. 6d.  
 „ 136.—Elegant Visite Mantle. 6d.

## USEFUL STANDARD STYLES.

- „ 7.—The Duchesse Winter Mantle.  
 „ 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.  
 „ 28.—The Dora Sortie du Bal.  
 „ 27.—The Merveilleuse Visite Mantle.  
 „ 31.—The Braybrooke Manteau Visite.  
 „ 33.—The Caro Visite Mantle.  
 „ 43.—Waterproof, with deep Cape.  
 „ 54.—The Clarice Visite Mantle.  
 „ 67.—New French Mother Hubbard Mantle.  
 „ 305.—The Althea Paletot, single-breasted, for cloth.  
 „ 211.—Close-fitting double-breasted Ulster, without belt.  
 „ 211a.—Same style of Ulster, but single-breasted.  
 „ 212.—The Dorothea Pelisse, long skirt and single-breasted, with coat sleeve.  
 „ 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.  
 „ 239.—Circular Cloak, or Botonde, with round or pointed hood.  
 „ 246.—The Biarritz Sortie du bal; very elegant and novel.  
 „ 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.  
 „ 306.—The Cavendish Redingote: Single-breasted.  
 „ 309.—The Vienna Redingote: Double-breasted.  
 „ 310.—The Victoria Visite Mantle.  
 „ 312.—The Narcissa Mantelet.  
 „ 313.—The Eastbourne Scarf Mantelet.  
 „ 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.  
 „ 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.  
 „ 335.—The Langtry Jacket, with new shape of Langtry Hood.  
 „ 374.—The Antioch Travelling Ulster, with Redingote skirt, and pointed hood.  
 „ 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.  
 „ 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.  
 „ 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.  
 „ 421.—The Parisian cloth Jacket. Single-breasted, with kilted skirt at sides.  
 „ 432.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.  
 „ 433.—Marcia Pelisse for velvet. Half tight-fitting.  
 „ 434.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.  
 „ 435.—Asturias Visite Mantle for silk or cashmere.  
 „ 436.—The Portia Visite, with gathered sleeve.  
 „ 437.—The Odeyne Visite.  
 „ 438.—The Eugenie Visite Mantle.  
 „ 439.—The Somerset Ulster, double-breasted with shawl collar.  
 „ 450.—The Montrose Ulster, double-breasted with triple Carrick capes.  
 „ 451.—The Saltoun Circular Cloak, with new form of hood, and armholes as front.  
 „ 452.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.  
 „ 453.—The Chanoineuse Winter Mantle, with gathered shoulders.  
 „ 455.—Le Parisien Mantle, with deep round cape and no sleeves.  
 „ 459.—The Versailles Visite Mantle, for satin & fur.  
 „ 460.—La Douillette Russe, a novel form of long Winter Mantle.  
 „ 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.  
 „ 471.—The Hermione long Visite Mantle, with Hood.  
 „ 475.—The "Indispensable," a short Visite Mantle with Hood.

## MANTLES, &c.—Continued.

- „ 480.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.  
 „ 483a.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.  
 „ 484.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

## MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
 M 2.—Mourning Costume, pointed corsage & tunique.  
 M 3.—Mourning Visite Mantle.  
 M 4.—Mourning Paletot, double-breasted.  
 M 5.—Widow's Mourning Dress. Corsage and open tunique.  
 M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
 M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.  
 M 8.—Mourning Costume. Corsage-Redingote and skirt.  
 M 9.—Mourning Costume. Corsage and Tunique.  
 M 10.—Deep Mourning Costume.  
 M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
 M 12.—Half-mourning Pelerine Mantle, with pointed ends.  
 M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

\* \* For Underskirts, see above.

## NEW SLEEVES.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.  
 B.—Sleeve with three rows of puffs.  
 C.—Abbe Sleeve, with Cape.  
 D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.  
 E.—Tight sleeve, with scoolops and puff, buttoning four buttons.  
 F.—Tight sleeve, with three puffs at back.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

### JUVENILE COSTUMES FOR SPRING AND SUMMER, 1891.

- „ 18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.  
 „ 19.—The Adeline: double-breasted Redingote for a child of 5 or 6.  
 „ 20.—Baby's Toilette for a child of 4 years. Corsage Princess, and plastron and capes.  
 „ 21.—The Clementina Costume, for a girl of 8 to 9.  
 „ 22.—The Fernandine Cloth Jacket, for a girl of 10 to 11.  
 „ 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.  
 „ 29.—Promenade Costume, for a girl of 10 or 12.  
 „ 33a.—Baby's first Pelisse, with Cape.  
 „ 61.—The Cecile Visite for a girl of 10.  
 „ 62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.  
 „ 63.—The Little Pearl Costume for a Child of 4.  
 „ 64.—The Emma Costume for a girl of 12. Princess tunique, with Sailor's collar.  
 „ 65.—The Janet Dress for a girl of 5.  
 „ 66.—The Coralie Costume for a girl of 8.  
 „ 70.—Double-breasted Jacket for a little girl of 5.  
 „ 71.—Walking Costume for a girl of 7.  
 „ 72.—Walking Dress for a young lady of 14. Princess tunique and draperies.  
 „ 80.—Costume for a boy or girl of 4 or 5.  
 „ 109.—Outdoor Jacket for a girl of six or seven.  
 „ 137.—Little Edith's Costume for a girl of 10.  
 „ 138.—The Lucia Costume, for a child of 5.  
 „ 139.—The Edme Afternoon Toilette for a girl of 7.

### USEFUL STANDARD STYLES.

- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.  
 J 2.—The same Pinafore, for a girl of 11 to 12.  
 J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.  
 J 4.—Zouave Suit for boy 8 or 9 years old.  
 J 5.—Man of War suit for a boy 9 or 10 years. 6d.  
 J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.  
 J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
 J 8.—The Alice dress for a girl of 11 to 12.  
 J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
 J 10.—The Louise Costume for a little girl of 9 or 10, Rebe Princess and kilted flounce.  
 J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.  
 J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.  
 J 13.—Princess Dress for a child of 4.  
 J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
 J 15.—Ditto ditto for a girl of 14. 6d.  
 J 16.—Princess Polonoise, with square opening at neck. May be used for a Lawn Tennis apron.  
 J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
 J 18.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.  
 J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
 J 20.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.

## JUVENILE COSTUMES, Continued.

- J 21.—The Georgina Costume, for a young lady of 9 years old. Corsage redingote, & upper skirt.  
 J 22.—The Clarice Dress for a little girl 6 years old.  
 No. 338a.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.  
 „ 328b.—Ditto ditto for a girl of 10. 3d.  
 „ 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.  
 „ 335b.—The Alpine Hood. 3d.  
 „ 336.—Princess Dress for a Girl of 15. 6d.  
 „ 337.—Princess Dress for a Girl of 12.  
 „ 337a.—Robe Princess for a girl of 9 years old.  
 „ 349.—Princess Polonoise for a Girl of 14. Chest measure 29 inches.  
 „ 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.  
 „ 399.—The Annette Costume. Draped Princess tunique for a Girl of 8 to 10.  
 „ 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
 „ 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
 „ 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.  
 „ 403.—The Florence Toilette, for a Girl of 11 or 12. Princess robe with sash.  
 „ 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.  
 „ 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.  
 „ 485.—The Victoria Costume, for a Girl of 14 to 15.  
 „ 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
 „ 491.—Little Boy's Costume for 5 years old. 3d.  
 „ 493.—Handkerchief Costume, for a Girl of 11 or 12. Very novel style.

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\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.  
 \* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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 "A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.  
 "We can honestly say that we have not enjoyed any collection of poems so much since first we made acquaintance with Adelaide Proctor, whom, while thoroughly original, our authoress often resembles."—*Kensington News*.

Miss Litton will appear at this house with her company, in a series of the Old English comedies, for the performance of which this talented lady has become so famous. The first comedy selected will be *The Busybody*, preceded by *One Touch of Nature*.

#### THE VAUDEVILLE.

Here the production of *Tom Pinch* is very attractive, the principal feature of the performance being Mr. W. Farren's acting as Pecksniff. Mr. Thorne is very good as *Tom Pinch*, and Mr. John Maclean all that can be desired as old Martin Chuzzlewit. Mary Graham is prettily played by Miss Kate Bishop, and Miss Sophie Larkin makes a decided success of the part of Charity. The costumes are very effective. The farcical comedy *Divorce* is very laughable and deserves a long run, the Mr. Samuel Buckham of Mr. Thorne being a most finished piece of acting. Miss Kate Bishop acts with spirit and grace as Miss Popplejohn, and the other characters are ably sustained by the rest of the company.

#### NEW SADDLER'S WELLS.

Miss Bateman made a decided success in Mr. H. A. Jones's well-written play, *His Wife*. The part of the long-suffering and deserted woman, whose fortunes are linked by a Scotch marriage to those of an unscrupulous man (albeit a soldier and a hero), afforded a fine scope for the peculiar points of this lady's genius, and she made the most of them. The scene with the chaplain, on hearing of the death of her child while she was in prison, is touching in the extreme, and moved many to tears, while the agony of frenzy in the madhouse was portrayed with great power. Altogether it would be hard to find a better play, or one better acted than *His Wife*. It was succeeded by *Blow for Blow* for the week commencing May 16th.

*Othello*, alternated by *The Belle's Stratagem* and *The Cup*, continues to attract at the LYCEUM. A romantic drama, *The Mormons*, has been produced with success at the OLYMPIC, and *The Colonel* continues to attract at the PRINCE OF WALES'S. *Olivette* is still running at the STRAND, and Mr. Toole continues to delight his admirers with *The Upper Crust* and *The Wizard of the Wilderness* at the FOLLY. The new opera-comique, *La Boulangere*, is supplemented by *Seeing Frou-Frou* at the GLOBE, and *The Member for Slocum* attracts at the ROYALTY.

#### MR. WILLS'S NEW PLAY "JUANA."

This powerfully-written drama brings to light other and unsuspected resources in Madame Modjeska's acting, the exercise of which places yet higher her well-deserved fame. The earlier portion gives room for the display of the playful tenderness, which is so great a charm in her acting, and which speaks of a power (perhaps yet latent) to tread the highest walks of comedy as well as she has done those of tragedy. The second act shows us a noble mind, trustful and confiding, gradually overwrought by treachery of the deepest dye, of the most unhallowed sort; we see the wifely spirit struggling with jealous rage, the pure-minded woman fighting with wretched surmises; the struggle of a tottering reason to gain its balance; then comes the supreme moment: the appeal to a husband's love to keep their home sacred from the encroachment of a rival—his refusal, and then the blow is struck. Reason has quitted that beautiful temple, and it is a hopeless maniac who shrieks with awful laughter over her husband's body. We hold our breath: we cannot at once recover from the trance of attention into which we have been thrown, but as the curtain descends we feel that the great actress has reached the highest point of her art successfully. The third act is very fine, the madness being portrayed without a touch that can shock or repel; and the death scene in act four, though sad, is finer than any of the kind previously essayed by Madame Modjeska. Next in order of merit to Juana

comes the part of Father John, splendidly played by Mr. Wilson Barrett, whose whole mien and appearance harmonise with this manly, yet sorrowful creation of Mr. Wills' pen. Through each successive scene Mr. Wilson Barrett rises to greater power. In his pleading with Don Carlos: his self-denouncement as the murderer: his recklessly inflicted wound during the Ordeal by Touch: until, when in sight of his living grave, he turns upon the Prior, and defends the purity of his life-long passion, there is nothing left to be desired, and we feel that none other could have rendered the part so well. Mr. Forbes Robertson acts the selfish husband with a power which must convince all of the versatility of his talent.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelsö Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

#### A DRESSMAKER writes:—

"I find the patterns made up from your colored costumes are more approved of by my customers than those from the woodcuts. Is it because you give the back views of those, and are more careful in their selection to suit the English taste? Your uncolored Plate is equally approved of by my customers: some prefer it to the colored, as they are left at liberty as regards the color of their dresses. My customers like your black dresses very much. I always get many orders for these."

#### A DRAPER in a large town writes:—

"The pinned-up patterns I send for at times, I find of great use to me; they save my time, and my dressmaker sees at once how to make the dress. We find the patterns from your Steel-Plate Engravings make up much better than those from the woodcuts."

#### MRS. E. TOMBLIN writes:—

"I take this opportunity to let you know how much I admire the Magazine, and am sure it will prove a great benefit to many families, especially those who live some distance from any town."

We are exceedingly obliged to our kind friends for their good opinions, and their appreciation of our efforts to please. We believe that they will find in the present number no cause to alter their ideas concerning the Magazine, but will be pleased with the novelties provided for them. In deference to the wishes of many of our Subscribers who are dressmakers, we shall issue Plate 3 uncolored in our next number, and we trust that this plan (which is adopted solely for the convenience of our fair friends) will meet with satisfaction.

Letters specially acknowledged by J. G., G. F. Mrs. R., Miss W., Miss Burns, Miss Dalby, &c., &c.

MRS. GEORGE BROWN.—We should advise you to cut a piece of the material of the shape of the neck and shoulders, and stitch each row of gathering down to it separately. This will serve to keep the gathers in place, and will also strengthen the garment. This plan answers for all gathered garments, capes, mantles and dresses. There was no need to apologise for asking, as we are always glad to oblige our customers, and we should have answered you by post but you omitted to comply with Rule II.

#### PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 6d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

Subscriptions to be paid to LOUIS DRYDEN & Co., 1, Kelsö Place, Kensington, London, W.

POST-OFFICE ORDERS payable at Young St., Kensington.







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Plate 1

The World of Fashion.





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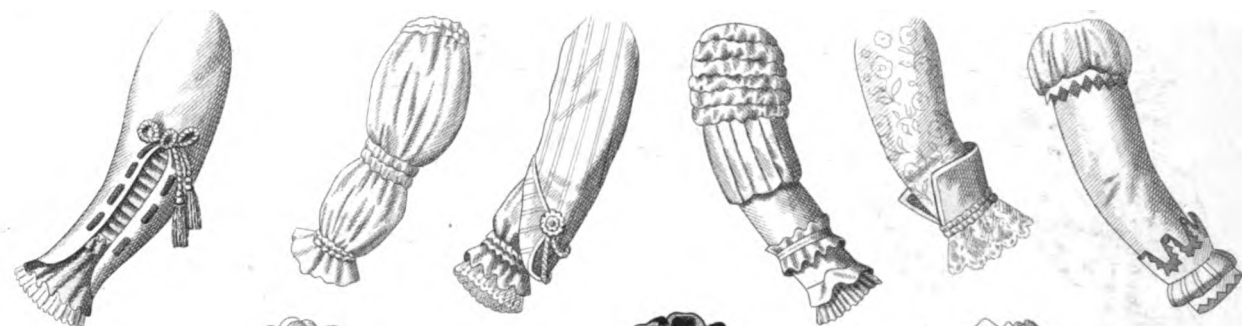
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Plate 3





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# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.



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PLATE 3.

PLATE 4.



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Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.





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175a



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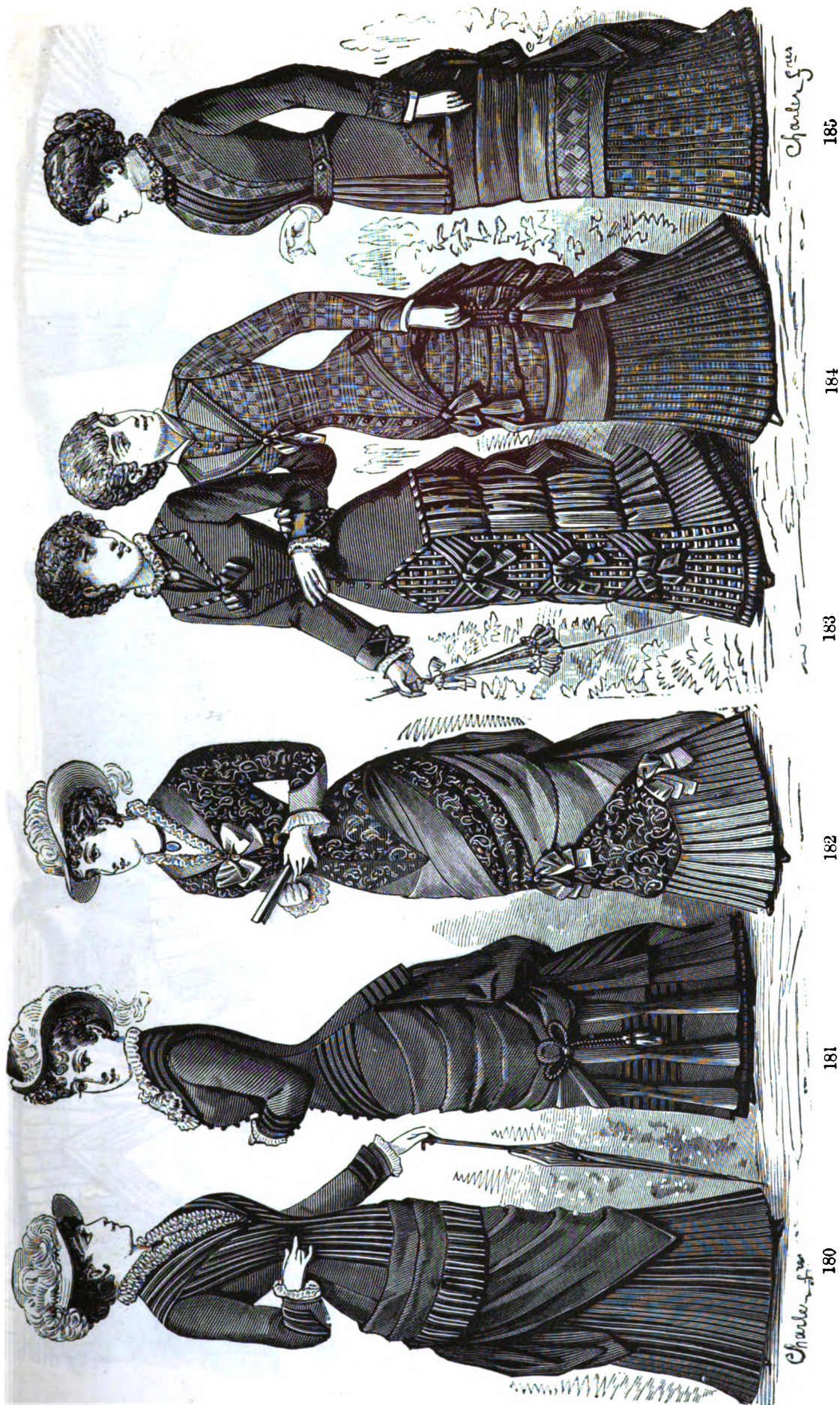
*These Costumes are from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris. Full-sized Patterns, numbered as above, may be had from the Editors, price Threepence to Ninepence each, post free.*

July 1881

The World of Fashion. Digitized by Google

Plate 6.





These Costumes are from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.  
Full-sized patterns, numbered as above, may be had from the Editors, price Ninepence each, post free.

July, 1881.

# The World of Fashion.

Plate 7.





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## THE WORLD OF FASHION.

Summer Costumes, from the Grands Magazins Saint-Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.  
*Full-sized Patterns, numbered as above, may be had from the Editors, prices Threepence to Ninepence each, post-free.*

Plate 8.



# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 691.

JULY, 1881.

Vol. 58.

### Observations

#### ON LONDON AND PARISIAN FASHIONS, FOR JULY, 1881.

Fashion is now so often discussed by the public press that we are tempted to commence the present observations by some reference to the laws that govern its progress and development, and we repeat what we have before alluded to, that, if Fashion were to cease to progress, the style of costume would become fixed, as it is in China, in India, in Turkey, and in a minor way as it is in Brittany: we may also add as it was in Wales, and in the Highlands of Scotland, some years ago; these parts of the country had ceased to progress, and costume began to be stationary. It may be seen from all this how important an influence Fashion has on civilized society: it stimulates manufacturers to make every kind of improvement in material, in manufacture, and in color, thus giving employment to thousands who would otherwise be in idleness, and so causing activity and preventing stagnation in the intellect of the country.

The young are always the principal followers of Fashion, their youth stimulates them to be constantly on the look-out for everything that is new and beautiful; the old, on the contrary, generally prefer everything as it is, their minds have become stationary, so they dislike change; they imagine every change is absurd, and think everything ought to be as it was when they were young. We remember many years ago two old gentlemen in Kent, who decided there was nothing so gentlemanly as the wearing of pig-tails, and they resolved that they would never leave them off: at last one of them went to Canterbury, and as soon as he got into the town all the little boys came round him, calling out 'piggy-piggy-piggy'; at last he could stand this no longer, so he turned into the first hair-dresser's shop and had his pig-tail cut off: he afterwards advised his friend to do the same, saying "Fashion is too strong for us, the world

goes on, however firmly we may resolve to remain as we were." There are however, some people whose minds never grow old; they can appreciate every change of fashion, and accept freely every development of modern civilization.

We stated recently that a great change was taking place in the form of sleeves, the English ladies are adopting the change more rapidly than the French; the plain tight sleeve has been so long worn that it is natural a change should take place, but French ladies are generally stouter than the English, so they will not cease wearing the tight sleeves so soon as the English do. The old leg-of-mutton sleeve (a favorite with our grandmothers) is just being re-introduced; we shall give a modified one in our next number.

Shot silks are being introduced in Paris; this is a very pretty revival of one of the styles of our mothers; they are exceedingly brilliant and tasteful. We shall give a dress in our August number.

Embroidery still continues fashionable as a trimming; another new style of trimming is called *Algerien*, and is seen on plates 1 and 2, figs. 163 and 167; it is exceedingly fashionable and very novel, and its beauty could not have been shown if we had no colored plates. In Paris, plush trimming for dresses still continues to be very much worn, but we see little of it in London. The latest details of Fashion will be given by our lively correspondent the Comtesse de B——, in her Paris letter, which is always so full of interest.

#### OUR PARIS LETTER.

*Faubourg St. Germain, Paris,  
June 25th, 1881.*

Ma Chère Amie,

There are no women in the world like the Parisiennes: their time and lives are spent between charity and pleasure, or, to be more correct, their pleasure has always a charitable intent. What is more natural? The rich spend their money, give parties, balls, fancy fairs, &c., and the poor reap the benefit; both are happy, both are contented. What is there more beautiful and more *humanaire* than our *hospitalité de nuit* for men and women? Well,

our lady-patronesses decided to give a grand ball and entertainment to increase the fund for this deserving object, and it has answered beyond all expectations. The ladies had a splendid evening, the workpeople a deal of employment, and as to the poor their fund has been increased tenfold. Not content with this, a fancy fair has been organised for the benefit of the people who lost all by the earthquake at Chio. Everyone of our noble ladies wished to take a stall: our most eminent actresses have done their best in giving their assistance, and the fête has been a great success, and one ever to be remembered. These kind of fêtes and entertainments give work to thousands of people, besides helping the poor. There is a sort of competition: each one wishes to eclipse the other—to do better, to improve this or that, in fact, everyone thus helps taste, commerce, and civilization, for by emulating one another we give a stimulus to manufacturers, to artistes, and so help the world to progress. How much of this power is in the hands of woman if she only knew how to direct it! Your lady readers ought to understand that it is not a weakness to be coquettish and fond of luxury. It is one of our duties.

The weather being more favorable has enabled the fair sex to show off summer toilettes; those most in vogue are made in light materials, trimmed with lace and embroidery. I will mention to you a new fashion or innovation, which is but an old revived idea after all. I wish to speak of muslin—of the old-fashioned muslin, with a white ground, and purple, mauve, or any other colored printed flowers. These dresses are made much in the style of our mothers. Three flounces, edged with lace, are sewn on the skirt; the overskirt consists of a pleated sash in front, with draperies and flowing ends behind. The body is made with a basque, and fastened at the waist with a broad band of ribbon, and a large old-fashioned buckle: the neck is opened *en V*, and filled in with frillings of lace; the skirt is trimmed here and there with bows to match. It is a very pretty and vaporous toilette, and has the effect of making a lady look always young.

Short sleeves are gaining in favor, all trimmed with a profusion of lace, either black or white. Long mittens are worn with them.

About sleeves: another idea has taken hold of a very few. I speak of the long, tight sleeve, down to the wrist, with a *mousquetaire* glove worn over it. This fashion might have had a success last December, but now it is far too hot. Please to note the idea for next Winter.

The fronts of dresses are now very generally trimmed with *plissés* or *bouillonnés*; to keep these in place a crossing of cord has become very fashionable. See Nos. 155, 150, &c. Instead of making loops or eyelet holes to pass the cord through, the manufacturers have brought out a most ingenious kind of button and ring. The button is used as a kind of hook to hook the cord with: the ring you pass the cord through. These are easily sewn on the dress, and the cord does not wear out by passing through.

As for materials, two different kinds have been brought out, the *Ombre* and the *soie changeante*. The first one is only good for elderly ladies, and does not seem to take except for bows and bonnets; as for the second nothing looks more charming in the sunlight, those most *en vogue* are the dove and peacock blue tints: but these are not worn in the streets yet, they are kept for garden parties and seaside wear.

Hats and Bonnets are frequently trimmed with Spanish lace and jet beads, ornamented at side with red, pink, mauve, or yellow flowers.

Dresses for the seaside are all made of soft textures, or washing materials; these dresses are profusely trimmed with lace or embroidery, and all of soft colors, and look charming. For dinner and concert the toilettes are generally made rather simple in style, but trimmed with rich lace and *passementerie*, and many have the front from the waist to the bottom

laid in deep pleats, with two lace flounces edging the skirt, the body and train are of brocade material, the body pointed in front and coat tail behind, and the train perfectly plain but long, and trimmed inside with a rich *balayouse*.

Trains are always worn at grand dinners and on all ceremonious occasions by married ladies and chaperones, but for young ladies the short costume is universally worn at promenades, concerts, and small receptions.

COMTESSE DE B—.

ERRATUM.—In the ninth paragraph of our last month's Paris letter, for *Jackets* read *Veils*.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

### THE ROSIA CORSAGE. (166.)

Our first full-sized pattern for the present month is the open corsage for the Rosia Costume, which is represented on the first figure of our second Plate. It is very novel and elegant, and is given complete, consisting of front, sidepiece of front, back, sidepiece of back, fichu, sleeve, and gathered heading of sleeve. The pattern is so simple and easy as to need no words of explanation, except to say that the seam which joins the sidepiece of front to the front is marked by two small cuts near the armhole.

### PELERINE FOR A CHILD'S SUMMER DRESS.

This very pretty pelerine for a child's dress can easily be distinguished from the other pieces by its having one small round hole near the centre. It will be found very useful for summer wear.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(163).—The Amédée Promenade Costume of beige and parti-colored satin. The cuirasse is round in front, and is trimmed with collar, cuffs, and bands of satin: at back it is opened, and is filled up by a fan-shaped *plissé* of satin. The overskirt is laid in pleats, and draped high on one side (either right or left): the back forms a pouff and end, at which the lower pleat of the tablier is fastened. The petticoat is composed of a *plissé*, gathers, and *bouillonnés*. Quantities required: 12 yds. beige; 4 yds. satin; 18 buttons.

Fig. 2.—(164).—The Zephyr, an elegant Summer *écharpe* or mantilla: it may be made of lace, satin,

silk, brocade, &c. It is here trimmed with fringe, a *ruching* of the same material as the *écharpe*, and a Vandyked pelerine of beaded *parsementerie*, which closes in front under a bow. Will take 2½ yds. material; 3 yds. fringe; 1½ yds. ribbon.

Fig. 3.—(165).—Elegant Concert or Garden Party Costume of tussore, trimmed with bands of colored embroidery or lace. The body is richly ornamented in front with a plastron of embroidery or lace: the back is laid in pleats, and gathered at the waist; the sleeve is very pretty, all laid in *bouillonnés*. Two draperies compose the tablier, each edged with embroidery, and elegantly draped at back over a *plissé* petticoat. It will require 18 yds. tussore; 6 yds. embroidery, or 8½ yds. lace.

### PLATE THE SECOND.

Fig. 1.—(166).—The Rosia Afternoon Promenade Toilette for the seaside, made of pink zephyr and pompadour. The jacket is slightly opened in front of neck, and is cut away below the waist; ornamented with a pointed fichu of pompadour, and a fulling of zephyr; a band of pompadour is carried all round the jacket: the overskirt is opened all down in front to show a plastron of pompadour; at back it is caught up on the jacket, but this may be omitted, and it may be fastened on the skirt. Will take 10 yds. zephyr; 2½ yds. pompadour.

Fig. 2.—(167).—The Zamoyka Morning Promenade Costume of blue zephyr, with bands of *chiné* (both washing materials). The jacket is long, is plaited down the back, and gathered at waist; it has a large collar, cuffs, and pockets: the skirt is plain, ornamented like the jacket with *ruches à la vieille* and *plissés*. Quantities required 12 yds. zephyr; 2½ *chiné*.

Fig. 3.—(168).—The Antrobus Promenade Costume of brown *cachemire*, trimmed with a darker shade of satin. The jacket is opened in front, and trimmed with *revers*; at back it forms two deep pleats, with openings filled in by fan-shaped *plissés*. The overskirt consists of two pointed draperies, well looped up in front and at back over a *plissé* skirt made of satin and *cachemire*. It will take 12 yds. *cachemire*; 5½ yds. satin.

### PLATE THE THIRD.

Fig. 1.—(169A).—The Clarisse Promenade Costume for a Young Lady: a very advantageous style for a slight young person; the polonaise body is gathered on the shoulders, at the top of sleeves, and at the waist, both back and front. The tablier in front is laid in three folds, and at back it is well draped on an underskirt, made of gathered *bouillonnés*, heading a deep *plissé*. This costume is very suitable for travelling, and may be made of dark blue serge, with red braid, or of coachman's drab, with brown braid. Will require 12 yds. serge; 36 yds. braid; 18 buttons.

Fig. 2.—(170).—Elderly Lady's Reception Toilette of black satin and brocade: the long jacket is opened in front on a *plissé* gilet, and is trimmed all round by a band of brocade. The skirt in front is laid in deep pleats, alternating with wide bands of brocade. The back is well looped up, and falls in large folds. It will take 18 yds. satin; 4 yds. brocade.

Fig. 3.—(171).—The Mildred Promenade Toilette of light brown *cachemire*, trimmed with bands of satin of a darker brown. The *cuirasse* body is slightly pointed in front and at back, and is trimmed with long *revers*; the overskirt is laid in deep folds, gathered at the left side, and forming an elegant pouff behind. The underskirt is composed of *bouillonnés* and *plissés*. Quantities required: 14 yds. *cachemire*; 1½ yds. satin; 18 buttons.

\*\*\* Some elegant styles of SLEEVES are shown at the top of this Plate.

### PLATE THE FOURTH.

Fig. 1.—(172).—The Fane Walking Costume of *cachemire de l'Inde*, trimmed with satin; the polonaise is buttoned behind, a sash crosses the hips, and the polonaise falls low at right side; it is trimmed with a band of satin and a bow: a tight-fitting cape is thrown on the shoulders. The underskirt consists of *bouillonnés* and *plissés*. Will require 7 yds. *cachemire de l'Inde*; 1 yd. satin; 18 buttons.

Fig. 2.—(173).—Visiting Costume of black silk and satin. This dress forms a *cuirasse* in front, and a polonaise behind: the bows of body, the bows and *bouillonnés* of overskirt, are in satin; the rest is made of black silk. This is a most easy toilette to make up. The skirt is trimmed with a small *plissé* and a *bouillonné* flounce, like the overskirt. It will take 16 yds. silk; 6 yds. satin; 18 buttons.

Fig. 3.—(174).—The Bournemouth Cache-poussière for travelling. It is gathered at the shoulder and at wrist, and is made in tussore; it is buttoned by one row of buttons in front; at back a large bow is placed as an ornament below the waist, just where the fulness commences. Quantities required: 8½ yds. tussore; 12 buttons; 2 yds. satin ribbon for sash.

\*\*\* The upper part of this Plate contains some elegant novelties in COLLARS and muslin SLEEVES.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

The Costumes on this and the two following Plates are specially designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

The proprietors of the Grands Magasins St. Joseph have arranged to supply our Subscribers with any of the Costumes illustrated on Plates 6, 7, or 8 at the very moderate prices named after the Description of each. They will also pay the carriage to London on all orders above One Pound in amount. We shall be happy to give any further information, or answer any question, on receipt of a stamped and addressed envelope. Ladies when ordering, should give their total height, and the sizes of Chest and Waist.

Fig. 1.—(175).—Baby's Toilette of striped percale, trimmed with two embroidered flounces: the dress is made en blouse, with large collar and cuffs, and a folded belt gathered in the middle of front. It will require 4 yds. material; 5 yds. embroidery; 6 buttons. Price 8s. 9d; large size, 9s. 8d.

Fig. 2.—(176).—Doullette of *piqué*, trimmed with rich embroidery and colored bows. Will take 4 yds. *piqué*; 5½ yds. embroidery; 2½ yds. ribbon; 6 buttons. Price 19s. 4d.

Fig. 3.—(175A).—High-necked Blouse for a Little Boy: it is made of satinette, trimmed with embroidery: it has a round *plissé* collar and cuffs, with a straight belt; a *plissé*, trimmed with embroidery, finishes this costume. Quantities required: 4 yds. satinette; 5 yds. embroidery. Price 11s. 3d.; larger size, 12s. 3d.

### NEW SUMMER MANTLES.

Fig. 4.—(177).—The Altona Visite Mantilla of *cachemire de l'Inde*, lined with silk: it is trimmed all round with marabout fringe, and *parsementerie*. It will take 2½ yds. *cachemire de l'Inde*; 9 yds. fringe; 3½ yds. *parsementerie*. Price £3 17s. 6d.

Fig. 5.—(178).—The Laline Fichu, a very new



Mantelet in *cachemire de l'Inde*, lined with silk, and trimmed with Spanish lace and *passementerie*; collar and pockets to match. Quantities required: 2 yds. *cachemire de l'Inde*; 15 yds. lace; 5½ yds. *passementerie*.

Price £3 0s. 0d.

Fig. 6.—(179).—The Hildegard Visite with Sleeves. It is of *cachemire de l'Inde*, lined with silk, and trimmed with Spanish or Ohantilly lace; it is gathered on the shoulders, and trimmed with ribbons, bows, and *aiguillettes*. Will take 2½ yds. *cachemire*; 16 yds. lace; 6 yds. ribbon; 8 yds. *aiguillettes*.

Price £4 8s. 3d.

#### PLATE THE SEVENTH.

Fig. 1.—(180).—The Pavot Promenade Costume of satin and *Algerien* stripes: the body is buttoned behind, and trimmed with a large collar, plastron, and cuffs of *Algerien*. The overskirt forms a point in front, and has a sash, which is placed over the body; the ends make the pouff at back. Quantities required: 14 yds. satin; 8 yds. *Algerien* stripes.

The price of the Skirt made up is £3 9s. 0d.; material for body (which is partly made), £1 8s. 6d.

Fig. 2.—(181).—The Palmar Costume of *crêpon de laine* and *bayadère*: the body is pointed in front, and forms pleats at back; the overskirt is well draped with cord and tassels, and falls over a large pleated underskirt. It will take 12 yds. *crêpon*; 8 yds. *bayadère*; 18 buttons; 1½ yds. cord; 2 tassels.

The price of the Skirt is £1 10s. 0d.; the body (partly made) and material, 11s. 9d.

Fig. 3.—(182).—The Vervene Dress of black satin, intermixed with brocade: the body is pointed back and front, and is trimmed with *revers* of satin. Quantities required: 8 yds. satin; 6 yds. brocade; 5 yds. ribbon; 12 buttons.

Price of the Dress £3 2s. 6d.; partly-made body, and material, £1 4s. 0d.

Fig. 4.—(183).—The Amaranthe Costume of woollen material, trimmed with *bayadère*, silk, and satin: the *cuirasse* is open in front, and is trimmed with collar and cuffs. The skirt consists of a *plissé* front of *bayadère*, fastened down with bows and bands; the sides are *bouillonné*, and the back well draped. Will require 12 yds. material; 3 yds. *bayadère*; 4 yds. ribbon; 12 buttons.

Price, made up complete, £3 9s. 0d.

Fig. 5.—(184).—The Jacinthe Costume of fancy materials. The *cuirasse* has a slight point in front, and forms a coat tail behind: a deep point in front and at back is simulated by folds of ribbon. The overskirt is gathered on one side, and trimmed with a *revers* of plain material; the back is very *bouffant*, over a long pleated underskirt. Quantities required: 14 yds. Scotch plaid; 1½ yds. plain material; 18 buttons; 5 yds. ribbon.

Price £2 8s. 0d.

Fig. 6.—(185).—Costume of beige material, and plaid to match. The body is *plissé* in front, forming a plastron with *revers*; the back falls slightly deeper in coat shape. The overskirt is laid in deep folds, trimmed with plaid; the back is well draped on a long pleated underskirt. Will require 8½ yds. beige; 7 yds. plaid.

Price £1 19s. 9d.

#### PLATE THE EIGHTH.

Fig. 1.—(186A).—The Helena Promenade Toilette of light material, trimmed with *algerien*: this dress body is pointed in front and at back, or can form a coat tail behind. The overskirt is quite elegant and novel, cut in vandykes through which appears the striped *algerien* of lively color, harmonised with

flowing bows. The back is well draped. Will take 12 yds. material; 4 yds. *algerien*; 7 yds. ribbon.

Price ready made, £3 4s. 0d. at the Grands Magasins St. Joseph.

Fig. 2.—(187A).—The Brighton Toilette for a little girl of from 7 to 8 years old. It is made of a light material and is trimmed with satin: the toilette is simple and easy to make, and the little cape is very elegant. Will require: 5 yds. double width material; 1 yd. satin; 5 yds. ribbon; 12 buttons.

Price ready made £1 11s. 6d.

Fig. 3.—(188).—A simple Promenade toilette of *cachemire* and *rayures ombrées* of two colors: body pointed back and front, with a large bow at back; well draped polonaise with large bow at side, and long *plissé* petticoat. Will take 12 yds. *cachemire*; 5 yds. *ombrée*; 12 buttons. Price £4 4s. 0d.

Fig. 4.—(189).—Parisian Mantelet of black satin and Spanish lace: the trimming makes it very elegant. Will require: 6 yds. satin; 18 yds. lace; 6 yds. *passementerie*. Price £5 0s. 0d. at the Grands Magasins St. Joseph.

### A HARVEST OF TARES.

By G. EWART FLEMING.

#### BOOK THE THIRD.—GARNERING.

##### CHAPTER II.

"TELL ME THE TRUTH."



JOHN SOMERSET sprang aside as he saw the figure of Henry Solland darkening the sunshine at the cottage door. An impotent curse rose to his lips, and all the latent hatred he had from the first felt for this man seemed surging in his heart, as he turned his haggard eyes on the surprised face before him.

But in the midst of his rage John Somerset did not forget appearances. He left Salome's side and walked to the table, while Henry Solland entered the room, and, after a moment's pause, found his voice.

"Why are you here, Mr. Somerset?"

Something in his tone struck harshly on the ear of Salome Somerset,—an intonation of insolence, a note of scorn, and she turned quickly to the speaker.

"Mr. Somerset is here on business with me, Mr. Solland; business which concerns no stranger," she added, brusquely, "and which is now over. Mr. Somerset, I am obliged to you for coming, and will say good day to you."

She bowed slightly to the wretched man; there was a respect and observance in her manner which compelled a like civility from Henry Solland, who also inclined his head in token of reverence, as John Somerset turned and left the lowly cottage chamber.

Salome stood where he had left her in the centre of the room, and Henry Solland remained with uncovered head by the window, where his feet had been stayed on entering the cottage, and both looked after John Somerset till the corner of the churchyard wall hid him from view.

Then something like a sigh—the sigh of an awakening sleeper—parted the lips of Salome Somerset, and Henry Solland came towards her.

“Miss Saxon—Salome,” he cried, stretching out his hands, “what does this mean? What business had Mr. Somerset with you at such a time, on such a day?”

Salome drew back haughtily from his outstretched hands, and replied coldly:

“I am not aware of anything in our acquaintance, Mr. Solland, which justifies your curiosity in my affairs.”

“I know that,” cried the poor fellow, piteously, “but if you knew all, if you knew how my heart is bound up in every concern of yours—”

“Mr. Solland!”

“I must speak,” he continued, desperately; “I must speak, Salome, once for all. I love you, and I cannot endure the thought of any mystery concerning you.”

“You love me,” she answered, in a dreamy tone, as if the thought were not an easy one to entertain.

“Yes, I love you,” he answered eagerly: “more deeply, more truly than I ever thought it possible for any man to love, and I had hoped, Salome —.”

The rush of his own feelings overpowered him, and he turned away to conceal the foolish moisture that sprang to his candid blue eyes.

“I do not understand;” said Salome, with quiet weariness, “you are making some mistake about your feelings, Mr. Solland.”

“Not so,” he cried, with passionate eagerness. “I am as sure of my love for you as that I am alive and here to-day pleading for yours.”

“For mine, for my love! I tell you, Mr. Solland, you are mistaken.” And a laugh, harsh and discordant as the strain wrung from a tuneless instrument, broke from the lips of Salome Somerset.

“But how am I mistaken?” he pleaded, forgetting even John Somerset in his earnestness; “you have been with us so long, and have no other ties. You are free for me to win, if you will, Salome.”

“Free,” she echoed, “aye! as —. You

remember the lines I read to you one evening, which you could not understand—

“I am but free as sorrow is,  
To dry her tears, to laugh, to talk;  
And free, as sick men are I wis,  
To rise and walk.”

“Do you understand it now, Mr. Solland?” she asked, with another discordant laugh.

A great change—the shadow of a great fear, came over the face of Henry Solland, as she answered him, and quoted the lines. He knew not, at first, what thing it was which he dreaded, but from that hour till the day he died, a mighty pity for Salome joined in his soul with his love for her.

“No,” he answered, with grave sadness, “I do not understand it now; but I am sure of one thing—that there is some great trouble in your heart. Can I help you, Salome? I am a poor rough fellow, not fit to bear you company, but I would give my life to ensure your peace.”

“Ah!” she answered, with a sigh, and a look of abstraction, which showed she had not grasped the whole sense of his words, “ah! love always costs a life sooner or later. I found it so.”

“Salome,” he cried passionately, “you are in trouble; you have some terrible secret. Tell me the truth.”

“The truth,” she said slowly, fixing her dark eyes with a strange look upon him. “The truth lies deep; it is buried in a grave.”

Before he could reply, before he could release himself from the spell of that strange look, she passed from the room.

He saw her no more that day.

Later in the afternoon Mrs. Solland returned, full of gossip concerning the day's proceedings: how Mrs. Somerset-Dysart had been fetched to her husband, who was ill in the Raven parlor; how the sudden attack of his illness had broken up “the meeting with most admired disorder,” and how the Glen carriage had borne away the prostrate Squire and his wife. Henry Solland, perceiving that no chance had revealed John Somerset's visit to the cottage, held his peace, and listened eagerly to his mother's long-winded story. He begged her to go to Miss Saxon's room, and see how she was doing, but the worthy old lady soon returned, saying their lodger was asleep.

Late into that night Henry Solland lay tossing on his bed, sleepless. At length, towards morning, he dropped into an uneasy dream, and as the rose-lights of dawn crept over the eastern sky, he sprang up, muttering,

“No, no, not that. SHE IS ONLY MAD!”

Henry Solland had named his fear.

## CHAPTER III.

## A FORBIDDEN JOURNEY.

Amid the sympathetic murmurs of the throng, and the earnestly-proffered attentions of friends, the Somerset-Dysarts drove from the Raven in their comfortable carriage.

John Somerset, unseen, had staggered through the churchyard lane, through the back court of the hotel, and had flung himself, panting and breathless, upon a bench which was set in the sun against the house wall, at the rear of the building. Here he was seen by an ostler in an apparently fainting condition, and an alarm was raised.

Help was at hand, Anne Dysart was speedily summoned, and, finally, the medical men who had rushed hastily to the spot pronounced that Mr. Somerset-Dysart had better be taken home at once.

It was true that John Somerset was ill in body. The fever of mind which he had endured since the night of the concert had eaten into his vital powers, and sapped the very foundations of his being. Anxious days, sleepless nights, indulgence in wine to deaden thought: all had done their fatal work, and the supreme anguish of meeting Salome face to face, and speaking to her, had momentarily struck him down. But his sickness of body was a slight thing compared to that horrible fever of the soul which parched his brain, and set on fire his wrung and desperate heart.

Truly Salome was avenged.

He lay back in the carriage as it rolled through the summer-green lanes to the Glen, and closed his eyes to all the "lush loveliness" of Nature's fields and hedgerows.

Anne Dysart sat opposite, her face as white as his own, a terrible anxiety in her heart. Before the carriage started she had tried to draw the aching head on to her shoulder, but he motioned her away, and the doctors thought he would travel more comfortably propped up by pillows on the whole of the wider seat of the carriage. So she had given way, and sat with her back to the horses, anxiously scanning the beloved suffering face.

She was a little mystified as to what had occurred, a little curious to know if any direct cause had induced this sudden indisposition, but she wisely refrained from questioning him, and an unbroken silence was preserved between them throughout the short drive.

By the time they reached the Glen John Somerset had recovered himself, but to preserve appearances he suffered his hastily-sum-

moned valet to lead him to his dressing-room, and even to divest him of a portion of his ordinary attire.

He was still very pale and shattered-looking when the man, in obedience to his mistress's orders, admitted her to the room, and retired. The windows of the large pleasant room looked towards the west, and the rosy tints of sunset were already beginning to appear when Anne Dysart entered, and knelt down by her husband's arm-chair.

"I am so sorry for you, John," she said simply, laying her cheek upon his shoulder as she spoke.

"I am better now," he said, gently. "I do not think I need see Dr. Meadows when he comes. I think I shall get all right again soon."

"But you must see him, dear," replied the wife gravely, "and more than that, I must insist on your seeing some other doctor—some London man, in fact, about your health."

John Somerset caught eagerly at the suggestion. Cowardly as ever, he saw no better plan than to fly from the danger he could not face.

"Yes," he said quickly, "I must go to London, dear, and we will go abroad again at once. I am always better abroad."

Anne Dysart sighed, but did not reply. It seemed as if her dream of pastoral happiness was not to be fulfilled; she was not to live a placid life with her husband by the quiet streams and meadows of her childhood.

"Well, what must be, must," she thought, as she stroked her husband's pale cheek; "after all he is my first care, and my best happiness."

So they sat and talked of their plans till the crimson hues of sunset passed through all the shades of glory into tenderest-tinted pearl, and the first star of evening trembled into sight in the purple firmament.

Dr. Meadows called and saw his patient for a few moments, but no word was said to him of their intended departure.

"Of course I shall give up the idea of the election," Mr. Somerset-Dysart remarked to the doctor, before he took his leave. "I do not feel equal to the work, even if I were returned."

Dr. Meadows agreed that the decision was a wise one, and before the close of twenty-four hours it was known to all Lingford that the Squire's health would not permit him to represent them in Parliament. A letter from Mr. Somerset-Dysart formally expressing regret at his inability to avail himself of their suffrages, appeared in the *Lingford Chronicle* on the following Saturday, and then the independent



electors of Lingford turned their attention elsewhere for a member.

The afternoon sun was shining on the broad carriage-way before the open hall door of the Glen, making mirrors of the satin-skinned backs of the pawing horses, and the polished harness and fittings of the luxurious carriage. The bulk of the luggage had gone on before, but the back seat of the vehicle was loaded with rugs, wrappers, and books, and Anne Dysart's toy spaniel looked out from his satin-lined basket, and gave vent now and then to a short bark of impatience. Beside the carriage, in readiness to follow, sat Nero, John Somerset's great mastiff and constant companion. The coachman was on the box, the footmen stood about the hall and on the steps, waiting the advent of their master and mistress, and all was prepared for the departure of Mr. and Mrs. Somerset-Dysart for London, *en route* for the Continent.

A little knot of men, grooms, gardeners and hangers-on, stood half concealed by a clump of shrubs to watch the departure, and among them might be seen the same shock-headed, rough-looking boy who had handed the note to John Somerset on the balcony of the Raven. He was often about the Glen stables, running errands for the servants, and doing now and then an odd half-day's work in the garden when his services as organ-blower were not required, so that his presence among the waiting group of underlings was in no way remarkable. He kept an eager, furtive look-out, however, and, from time to time, felt stealthily in his pocket for a letter which lay there.

At last!

A deep bay from Nero's great chest announced the advent of his master, and John Somerset appeared at the open door with a travelling coat thrown over his arm. Anne Dysart followed him, superbly dressed as usual, and took her place in the carriage. John Somerset turned to speak a last word to the butler, who had closely followed him, and then placed one foot on the step of the carriage. At the same moment Jim Brooks stepped forward, and faithfully performed his commission by placing a letter in the Squire's hand.

A chill crept into that cowardly heart, a chill like the breathing of Death, as he read the few lines that letter contained:—

"I forbid you to leave Lingford until I have seen you again. If you go to the station I also will be there, and denounce you. Be warned in time. Meet me in Lessing Wood at the old place to-morrow even-

ing at seven, and hear the last words I have to say to you."

John Somerset crushed the letter in his hand, and said to his wife:

"I find I must delay our journey for a few hours, Anne."

Before the wondering crowd of her servants Anne Dysart said nothing, but she rose with quiet dignity and passed into the house.

John Somerset controlled himself sufficiently to issue his orders to the wondering servants, who quickly dispersed, and then he walked with a firm step up the staircase towards his own room, followed by the dog.

As he passed the door of his wife's boudoir it was opened, and she, with a pale frightened face appeared on the threshold, and beckoned him into the room.

He dared not refuse her behest, but he stood at the entrance only, and made no attempt to go farther into the room.

"What does this mean, John—*this second summons?*" Her voice was terribly significant, and his heart quailed. It was with a great effort that he forced his stubborn, trembling lips to answer her.

"It is all right, Anne, do not be alarmed. It is all right; trust me."

"John," she answered solemnly, "it will be a terrible day for us both when I cannot trust you."

She stepped aside to let him pass, and he went out of her room like a man stunned with sudden sorrow.

#### CHAPTER IV.

##### ANNE DYSART FINDS THE MISSING LINK.

Anne Dysart closed the door of her room and turned the key. She felt a strange miserable sensation that something dreadful was about to occur, and felt the necessity of gaining courage and calmness before it was incumbent upon her again to face her surprised household. That surprise of no ordinary kind, or measured quantity, would be felt by the servants, and through them, by the Lingford folk at large, at the suddenly-abandoned journey, she felt no doubt.

She had been accustomed from earliest childhood to be an object of importance to so many people, to have her goings-out and comings-in chronicled as events of local interest, that it was no matter for marvel if she attached a perhaps undue weight to the opinion of those around her.

She knew, moreover, that her early fondness for John Somerset had been thoroughly can-

vassed by the gossiping country town, therefore anything that touched the man who was now her husband to his disadvantage or discredit, had a double sting for the narrow-minded though faithful woman. She had taken him in his poverty, she had spent her wealth like water to give him back his old position in the town of his boyhood, and to invest him with importance in the eyes of those who knew his birth and his misfortunes: but having done all this she expected an added splendour to accrue to her own position as his wife.

Their interests were now identical and indissoluble, but Anne Dysart had not bargained for disappointment or disgrace in the lot she had chosen.

Not that her slow mind had travelled as yet so far on the road of possibility, but she felt that something was wrong. Her thoughts reverted to the days of their honeymoon, to the frequent clouds which had passed across its skies—clouds cast by the variable temper and spirits shown by John Somerset: the sudden flight from the Glen after the Lingford Concert; the note given to her husband on the Raven balcony; the second missive presented by the same boy an hour before, the reading of which had power to alter all their arrangements. One by one these doubtful items arranged themselves together in her mind like the various parts of a puzzle of which she was unable to find the true meaning, for want of one missing link.

A hastily-arranged dinner was announced while Anne Dysart was yet musing over the mysterious coil of events, but finding that the master of the house had signified his intention to remain in his study, Mrs. Somerset-Dysart had dinner served in her own boudoir, and partook of it alone.

Some instinct, foreign to her clinging, affectionate nature, forbade her to seek her husband, and to try by loving endeavours to win his entire confidence; and thus, in the loneliness of her chamber, with the shadow of a great dread overhanging her, the evening, and finally the night, passed away.

Little sleep visited her eyes during that lonely season of darkness, and the tender summer dawn found Anne Dysart with her heart nearly broken by suspense and dread.

Her first enquiry after dressing was for her husband. She felt it was too late to conceal from the household that something was amiss with the head of the family, and her heart ached for tidings of the man she loved, though

a stubborn sense of pride, joined to the instinct before named, still kept her from going in person to his chamber.

Her carelessly-worded inquiry elicited the information that Mr. Somerset-Dysart was out riding, having ordered his horse at seven o'clock.

Anne Dysart breakfasted in her own room.

The morning wore on, and at eleven o'clock the morning papers were delivered, as usual, at the Glen. It had hitherto been the custom of the master and mistress to look over the papers in Anne Dysart's boudoir, John Somerset taking the *Times*, while his wife followed the fortunes of many of her friends or acquaintances in the first column of the Supplement.

The tears sprang unseen to her eyes as the man laid the papers on the table by her side, and her heart yearned for that dear companionship which had made this morning-hour, spent together before the day's business began, seem the sweetest of the twenty-four.

Poor Anne Dysart!

While her tender heart longed after him, John Somerset was riding his hardest through country lanes, across breezy commons, by the side of placid streams, trying in vain to exorcise the demons of anguish and fear which had taken possession of his soul—one moment resolving to fly the country, and leave home, wealth, wife, behind him: the next longing, with unutterable bitterness, that he could undo the past; and in every mood devoured by the insatiable hunger for Salome, his true wife, his only love.

Verily the harvest of tares was reaped, and John Somerset was binding the bitter sheaves in his bosom!

\* \* \* \* \*

Slowly, and with many a sigh, Anne Dysart took up the *Times* Supplement.

Carelessly, listlessly, without taking in the sense of what she read, her eyes wandered through the "Births" and "Marriages," and to the last announcement in the list of "Deaths."

"On Feb. 6th, 18—, at Liscott, Violet, only child of John and Salome Somerset, late of Lingford, aged ten months. (In Memoriam.)"

"That was my wedding day," murmured Anne Dysart. Then, as the great wave of an awful knowledge came over her, she fell back in her chair, white and senseless.

She had found the missing link!

(To be continued.)

## The Court and High Life.

THE Court remained at Balmoral during the month, where our gracious Sovereign, accompanied by Princess Beatrice, and by Her Majesty's granddaughters, the youthful Princesses Elizabeth and Victoria of Hesse-Darmstadt, enjoyed the delightful solitude of her lovely Highland home, visiting various places of interest in the neighbourhood. The Court removed to Windsor Castle on June 21st.

Their Royal Highnesses the Prince and Princess of Wales visited Ascot during the race week, attending the races in semi-state, and entertaining a select circle of visitors at St. Leonard's Hill, including H.R.H. the Duke of Cambridge, Earl and Countess Spencer, the Countess of Lonsdale, &c., &c. On June 8th their Royal Highnesses, with the three Princesses, visited the Old English Fair held in the Albert Hall, and on the 11th they were present at a Bazaar which was held by the gracious permission of their Royal Highnesses the Duke and Duchess of Edinburgh at Bagshot Park.

H.R.H. the Duchess of Edinburgh has returned to Ashford from a cruise with her royal husband in the steam yacht *Lively*. The Duke, after escorting the Duchess to Dover, returned to the fleet.

H.R.H. Prince Leopold took his seat in the House of Lords on Monday June 20, as Duke of Albany and Earl of Clarence.

The Princess Louise (Marchioness of Lorne) remains a short time longer in England. H.R.H. is interesting herself in many charitable objects during her stay in her native country.

The Crown Prince and Princess of Germany are expected to spend some time this summer at an English watering-place.

Their Majesties the King and Queen of Sweden have left London for the Continent. The King visited most of the sights of interest in the metropolis during his stay at Claridge's, in Brook Street. The marriage of the Crown Prince of Sweden with Princess Victoria of Baden, granddaughter of the German Emperor, is fixed for the 20th of September, and will probably take place at Carlsruhe.

The Crown Prince and Princess of Austria and Hungary have taken up their abode at their future residence at Prague. Owing to the delicate state of the youthful bride's health much of the public ceremonial previously arranged was dispensed with.

The Old English Fair at the Albert Hall was a decided success, the proceedings having realised more than £7,500 for the charitable purpose for which it was originated, viz., the Chelsea Hospital for Women. The attendance was very large on all the days, especially on the first, or Royal day, and much praise is due to the noble ladies who so thoroughly carried out the artistic idea for so good a cause.

The marriage of the Rev. J. S. Northcote, third son of Sir Stafford Northcote, M.P., to Miss Hilda Farrar, second daughter of the Rev. Canon Farrar, D.D., was celebrated at St. Margaret's, Westminster, on June 14th. The ceremony was performed by the Bishop of Durham. Among the distinguished company present were Sir S. and Lady Northcote, the Prime Minister and Mrs. Gladstone, the Earl and Countess of Lytton, the Right Hon. the Speaker and Mrs. Brand, Mr. and Mrs. Mathew Arnold, and Mr. Robert Browning.

## The Opera and Theatres.

\*.\* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### HER MAJESTY'S.

Here Madame Christine Nilsson has appeared as Margherita and Helen (of Troy) in Boito's opera, *Mefistofele*, Signor Campanini supporting the favorite *prima donna* as Faust. Mdle. Minnie Hauk made her first appearance on June 16 as Carmen, in Bizet's opera of that name, meeting with a rapturous reception. Mdle. Emma Juch made a favourable impression as Violetta, in *La Traviata*.

### ROYAL ITALIAN OPERA.

The principal event during the month here has been the production, on June 21st, of Anton Rubinstein's grand opera, *Il Demonio*, being the first work ever given in England by this celebrated composer. The principal parts were supported by Meadames Albani and Trebelli, Signori Marini, de Reszke, and Mons. Lassalle. Madame Adelina Patti has appeared in *La Traviata*, *Semiramide*, &c., &c.

### DRURY LANE.

Here the Meinigen Court Company are appearing with great success in a series of Shakesperian and other plays.

### HAYMARKET.

The revival of Mr. T. W. Robertson's comedy, *Society*, draws crowds of admirers to this house to see Mr. and Mrs. Bancroft and their clever supporters resume the characters in which they charmed the public in 1874. Mrs. Bancroft has also appeared for a limited number of nights as Nan, in the late Mr. J. B. Buckstone's comic drama *Good for Nothing*. The talented lady was ably assisted by Mr. Bancroft as Harry Collier, Mr. Arthur Cecil as Tom Dibbles, and Mr. Conway as Charley.

### THE PRINCESS'S.

Greatly, we doubt not, to the grief of her countless admirers, Madame Modjeska is giving her farewell performances at this popular house. *Frou-Frou* gave place on June 20th to *Adrienne Lecouvreur*, which was succeeded on the 23rd by *Heartsease*. The new play *Juana*, which was this talented lady's last success at the COURT (where she had previously won so many signal triumphs), is now being acted, and on July 1st a special performance will take place, in which the beautiful *tragedienne* will appear in a selection of her characters, and which will doubtless be attended by a crowded audience. On July 2nd *The Old Love and the New*, which was such a success at the COURT before Madame Modjeska's performances, will be produced at this theatre, where doubtless an enthusiastic reception awaits it.

### THE COURT.

Miss Litton's appearance with her admirably-selected company in old English comedy is a decided success at this charming house. *The Busy-Body* was succeeded on June 13th by Wycherley's favorite comedy, *The Country Girl*, in which Miss Litton gave a most finished and delicious representation of the character of Peggy. She was assisted by Misses Cresswell and Harris, and received strong support from Mr. Kyrle Bellew as Harry Jasper.

*The Belle's Stratagem* and *The Cup* have given place at the LYCEUM to a revival of *Hamlet* for a limited number of nights, Mr. Henry Irving of course sustaining the part of the melancholy Prince of Denmark, and Miss Ellen Terry that of Ophelia. *Olivette* at the STRAND, *The Colonel* at the PRINCE OF WALES'S, *La Boulangere* at the GLOBE, and the Gaiety Company at SADLER'S WELLS, are all proving very attractive to the play-going public, while the French Plays at the GAIETY, especially those in



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 „ 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.  
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 „ 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.  
 „ 413.—The Fitzalan Costume. New Style of Princess Polonaise.  
 „ 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.  
 „ 417.—The Constance Costume. Polonaise draped on Tunique.  
 „ 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.  
 „ 435.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.  
 „ 449.—Stylish "Maitine."  
 „ 452.—The Clifden Promenade Costume. Cuirasse corsage, and Fishwife upper skirt.  
 „ 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.  
 „ 467.—The Neville Visiting Costume. Corsage, cuirasse, and upper skirt.  
 „ 468.—The Faversham Home Toilette. Corsage, upper skirt, and draperies.  
 „ 472.—The Octavia Promenade Costume. Polonaise Princess, with hood and puffed sleeve.  
 „ 474.—The Foljambe Evening Dress. Low body, draperies of upper skirt and train.  
 „ 475.—The Ad-line Ball Toilette. Pointed corsage, upper skirt, and sash.  
 „ 479.—The Comtesse Robe. Pointed corsage, with coat basques, short skirt, with moveable train.  
 „ 482.—The Risette Costume. Corsage with waistbelt and drapery of skirt.  
 „ 483.—Handsome Black Silk Costume. Polonaise and draperies.

- No. 489.—Dinner Dress. Open corsage, with capes and draped tunique skirt.  
 „ 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.  
 „ 492.—Indoor Costume. Polonaise Princess, well draped, and with triple cape.  
 „ 497.—Lawn Tennis Tunique, (Pinafore style).  
 „ 498.—Princess Dress with long full train.  
 „ 499.—New Princess Robe for Morning wear. Medium train, moderately full at back.  
 No. 6.—The Hamilton Promenade Costume. Polonaise and hood.  
 „ 8.—The Moray Promenade Toilette. Corsage, Draperies, bouffant, and underskirt.  
 „ 9.—The Elia Toilette. Corsage, cuirasse, draperies, and bouffant.  
 „ 10.—The Mignonette Dinner Dress. Corsage, draperies, and train.  
 „ 11.—The Waterpark Home Dress. Corsage and upper skirt.  
 „ 12.—The Flanders Dinner Dress. Panier, cuirasse, tablier, and train.  
 „ 13.—The Moncrieffe Dinner Dress. Princess tunique, with plastron.  
 „ 14.—The Tremouille Evening Dress. Open corsage, draperies, and bouffant.  
 „ 16.—The Samary Promenade Costume. Corsage-habit, paniers, and tunique.  
 „ 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.  
 „ 24.—The Fatinitza. Handkerchief Costume, corsage, and draperies.  
 „ 25.—The Lisette Costume. Corsage, draped tabliers, and bouffant.  
 „ 28.—The Hertford Costume. Corsage redingote, and upper skirt.  
 „ 30.—The Biddulph Visiting Costume. Corsage Princess, and draperies.  
 „ 32.—The Janzé Promenade Costume. Pointed Corsage, Upper skirt, and bouffant.  
 „ 34.—The Vallery Promenade Costume with Cape and Hood.  
 „ 35.—The Sandringham Costume. Draped Polonaise Princess.  
 „ 36.—The Mellina black satin Costume. Corsage, upper skirt and bouffant.  
 „ 37.—The Hervé Promenade Costume.  
 „ 38.—The Beauvan Dinner Dress.  
 „ 39.—The Du Barry Ball Dress. Corsage and draperies.  
 „ 40.—The Luchesi Dinner Dress. Corsage a Gilet, and draped tunique.  
 „ 41.—The Isabel Promenade Toilet.  
 „ 42.—Black Cachemire Costume.  
 „ 45.—Wedding Dress.  
 „ 52.—Blue satin Home Toilette. (Elaborate style).  
 „ 53.—Black velvet Costume.  
 „ 54.—Grey silk Dinner Dress.  
 „ 495.—Princess Dress for a chest measure of 43 inches.  
 „ 496.—Polonaise Princess for a chest measure of 44 inches.

#### MARCH, 1881.

- „ 55.—The Marie Promenade Costume. Corsage with hood, tablier, and bouffant.  
 „ 57.—The Bernady Costume. Corsage, tunique, and bouffant.  
 „ 58.—The Montebello Tea Gown. Watteau style.  
 „ 59.—The Bischoffschheim Costume. Corsage Redingote with cape, tunique and bouffant.  
 „ 60.—The Poniatowski Costume. Corsage a Gilet, draperies, paniers, and bouffant.  
 „ 63.—Black Silk Dress. Corsage, and tunique.  
 „ 69.—Travelling Costume. Corsage, tablier, and bouffant.  
 „ 74.—The Croisette Costume. Corsage a basques. Habit, tunique, and bouffant.  
 „ 75.—The Dora Evening Costume. *Esthetic style.*  
 „ 76.—The Potocka Ball Dress.  
 „ 77.—The Perier Travelling Costume. Double-breasted Corsage Redingote, and tunique.  
 „ 78.—The Agincourt Travelling Costume.  
 „ 79.—Princess Dressing Gown.  
 „ 81.—Promenade Costume.  
 „ 82.—Promenade Costume, pointed corsage.  
 „ 53.—Princess Night Dress.

#### APRIL, 1881.

- „ 84.—The Cambridge Toilette.  
 „ 85.—The Chiswick Breakfast Robe.  
 „ 86.—The Oxford Costume.  
 „ 87.—Bridesmaid's Costume.  
 „ 88.—Wedding Toilette.  
 „ 89.—Bride's Travelling Dress.  
 „ 90.—The Mignon Costume. Polonaise princess.  
 „ 91.—Carriage Costume. Princess tunique.  
 „ 92.—The Merode Costume.  
 „ 105.—Promenade Costume.  
 „ 106.—The Heather Costume.  
 „ 112.—Elegant Maitine.

#### MAY, 1881.

- „ 113.—The Iris Promenade Costume. Corsage, tablier, and bouffant. 6d.  
 „ 115.—The Curzon Costume. Pointed corsage, with Habit basque and tunique. 6d.  
 „ 116.—The Badminton Lawn Tennis Costume. 6d.  
 „ 117.—The Steenbock Afternoon Toilette. Corsage and draped tunique. 9d.  
 „ 118.—The Vera Carriage Toilette. Corsage, tablier, and bouffant. 6d.  
 „ 119.—Promenade Toilette for a Young Lady 15. 6d.  
 „ 120.—The Santrose black silk Reception Dress. 9d.  
 „ 121.—The Brooke Dinner Toilette. 9d.  
 „ 122.—The Keppel Promenade Costume. 6d.  
 „ 124.—The Warburton Promenade Costume. Princess Robe, with draped skirt. 6d.  
 „ 125.—The Lorelei Costume. 9d.  
 „ 126.—The Bengali Costume. 9d.  
 „ 127.—The White Lily Morning Toilette. 9d.  
 „ 128.—Afternoon Toilette. 9d.  
 „ 129.—Afternoon Promenade Costume. 9d.  
 „ 130.—Satin Promenade Costume. 9d.  
 „ 133.—The Cactus Costume. 9d.  
 „ 140.—Summer Promenade Costume. 9d.  
 „ 141.—Promenade Costume, with Cape. 9d.  
 „ 142.—The new Mother Hubbard Shoulder Cape. 4d.  
 JUNE, 1881.  
 „ 143.—The Nilsson Promenade Costume. 6d.  
 „ 145.—The Essex Morning Costume, with pleated body and waistbelt. 6d.  
 „ 146.—The Lilah Toilette, a pretty summer style. 6d.  
 „ 147.—The May Fair Costume, for black satin. 9d.  
 „ 148.—The Desert Promenade Costume. 9d.  
 „ 149.—The Harbell Ball Dress. 6d.  
 „ 150.—The Etoile Dinner Dress. 9d.  
 „ 151.—The Rosalie Dinner Dress. 6d.  
 „ 152.—The Conyngham Seaside Costume. Corsage, skirt and draperies. 6d.  
 „ 154.—The Zaré Polonaise Princess. 6d.  
 „ 155.—The Laureole Costume. 9d.  
 „ 156.—Promenade Costume. 9d.  
 „ 157.—The Camara, a simple Promenade toilette, 6d.  
 „ 159.—The Decazes Costume. 9d.  
 „ 160.—Promenade Costume. 9d.  
 „ 162.—The Radziwill Reception Costume. 9d.

#### PATTERNS FOR JULY, 1881.

- Plate 1.  
 „ 163.—The Amédée Promenade Costume. Corsage and draped upper skirt. 9d.  
 „ 164.—The Zephyr Summer Mantle. 6d.  
 „ 165.—Garden Party Costume. 9d.  
 Plate 2.  
 „ 166.—The Rosia Costume. Tunique and under skirt. (The corsage is given full-sized with this Magazine.)  
 „ 167.—The Zamoyka Costume. Long Jacket with gathered back, and skirt of walking length. 9d.  
 „ 168.—The Antrous Costume. Jacket, double tablier, and bouffant. 9d.  
 Plate 3.  
 „ 169A.—The Clarisse Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.  
 „ 170.—Costume for an elderly lady. Long Jacket, with plissé front, gathered on chest, and trained skirt. 9d.  
 „ 171.—The Mildred Promenade Costume. 7d.  
 Plate 4.  
 „ 172.—The Fane Costume. Polonaise, cape and scarf. 9d.  
 „ 173.—Visiting Costume for black silk. 9d.  
 „ 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.  
 Plate 6.  
 CHILDREN'S SUMMER DRESSES.  
 „ 175.—Child's Frock. 3d.  
 „ 176.—Child's Pelisse with double cape. 4d.  
 „ 175A.—Boy's high necked Blouse, with deep plissé cape. 3d.  
 NEW SUMMER MANTLES.  
 „ 177.—The Altona Visite Mantle. 6d.  
 „ 178.—The Laline Fichu. 6d.  
 „ 179.—The Hildegard Visite with sleeves. 6d.  
 Plate 7.  
 „ 180.—The Pavot Costume. 9d.  
 „ 181.—The Palmier Costume. 9d.  
 „ 182.—The Verveine Costume. 9d.  
 „ 183.—The Amarante Costume. 9d.  
 „ 184.—The Jacinthe Costume. 9d.  
 „ 185.—The Eglantine Costume. 9d.  
 Plate 8.  
 „ 186A.—The Helena Promenade Toilette. 9d.  
 „ 187A.—Child's Brighton Toilette, (7 to 8 years) 3d.  
 „ 188.—Promenade Costume. 9d.  
 „ 189.—The Parisien Mantelet. 6d.

„ 99A.—Summer Mantelette with gathered shoulders 6d.  
 „ G.—Swiss Belt for gathered Bodice. 3d.  
 „ \* For underskirts suited to all the above costumes, see next page.

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JACKETS, MANTLES, &c. FOR SPRING AND SUMMER, 1881.

- 43.—Waterproof, with deep Cape.  
55.—The Clarice Visite Mantle.  
67.—New French Mother Hubbard Mantle.  
95.—The Balmoral Visite.  
94.—The Coquette Jacket, fastening from left to right.  
95.—The Hussar. A tight-fitting military Jacket.  
96.—The Newmarket Jacket. Redingote style, and double breasted.  
97.—The Duchesse Mantle.  
98.—The Mirabel jacket for silk or poplin.  
99.—The Rosetta Mantle, a pretty summer style.  
100.—The Helena Visite, for morning or evening wear.  
101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.  
102.—The Derby Dust Cloak. Visite style.  
103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.  
104.—The Mother Shipton Mantle.  
111.—Pelisse, very rich style.  
114.—The Maynard Visite Mantilla. 6d.  
123.—The Esme Visite Mantle. 6d.  
134.—The Visite Mantilla. 6d.  
135.—New Visite, rich style. 6d.  
138.—Elegant Visite Mantle. 6d.  
144.—The Josephine Mantilla: a pretty summer style. 6d.  
153.—The Cinq Mars Summer Visite Mantle. 6d.  
158.—New Visite, with gathered shoulder. 6d.

### USEFUL STANDARD STYLES.

- 7.—The Duchesse Winter Mantle.  
15.—The Breteuil Ulster. A new French style, single-breasted, with hood.  
26.—The Dora Sortie du Bal.  
27.—The Merveilleuse Visite Mantle.  
31.—The Graybrook Manteau Visite.  
33.—The Caro Visite Mantle.  
212.—The Dorothea Pelisse, long skirt and single-breasted, with coat sleeve.  
239.—Circular Cloak, or Rotonde, with round or pointed hood.  
246.—The Biarritz Sortie de bal; very elegant and novel.  
256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.  
310.—The Victoria Visite Mantle.  
312.—The Narcissa Mantlelet.  
313.—The Eastbourne Scarf Mantlelet.  
317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.  
379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.  
394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.  
409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.  
421.—The Parisian cloth Jacket. Single-breasted, with kilted skirt at sides.  
422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.  
423.—Marcia Pelisse for velvet. Half tight-fitting.  
424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.  
425.—Asturias Visite Mantle for silk or cashmere.  
426.—The Porcia Visite, with gathered sleeve.  
427.—The Odeyne Visite.  
428.—The Eugenie Visite Mantle.  
429.—The Somerset Ulster, double-breasted with shawl collar.  
430.—The Montrose Ulster, double-breasted with triple Carrick capes.  
431.—The Baltoun Circular Cloak, with new form of hood, and armholes at front.  
432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.  
443.—The Chanoinesse Winter Mantle, with gathered shoulders.  
445.—Le Parisien Mantle, with deep round cape and no sleeves.  
459.—The Versailles Visite Mantle, for satin & fur.  
460.—La Douillette Rusee, a novel form of long Winter Mantle.  
466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.  
471.—The Hermione long Visite Mantle, with Hood.  
478.—The "Indispensable," a short Visite Mantle with Hood.  
480.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.  
483a.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.  
484.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

## MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
M 2.—Mourning Costume, pointed corsage & tunique.  
M 3.—Mourning Visite Mantle.  
M 4.—Mourning Paletot, double-breasted.  
M 5.—Widow's Mourning Dress. Corsage and open tunique.  
M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.  
M 8.—Mourning Costume. Corsage-Redingote and skirt.  
M 9.—Mourning Costume. Corsage and Tunique.  
M 10.—Deep Mourning Costume.  
M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
M 12.—Half-mourning Pelerine Mantle, with pointed ends.  
M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

\* \* For Underskirts, see above.

## NEW SLEEVES 3d. EACH.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.  
B.—Sleeve with three rows of puffs.  
C.—Abbe Sleeve, with Cape.  
D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.  
E.—Tight sleeve, with scollops and puff, buttoning four buttons.  
F.—Tight sleeve, with three puffs at back.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- JUVENILE COSTUMES FOR SPRING AND SUMMER, 1881.  
18.—The Stella: single-breasted Paletot for a little girl of 7 or 8.  
19.—The Adelina: double-breasted Redingote for a child of 5 or 6.  
20.—Baby's Toilette for a child of 4 years. Corsage Princess, and plastron and capes.  
21.—The Clementina Costume, for a girl of 8 to 9.  
22.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.  
29.—Promenade Costume, for a girl of 10 or 12.  
33a.—Baby's first Pelisse, with Cape.  
61.—The Cecile Visite for a girl of 10.  
62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.  
63.—The Little Pearl Costume for a Child of 4.  
64.—The Emma Costume for a girl of 12. Princess tunique, with Sailor's collar.  
65.—The Janet Dress for a girl of 5.  
66.—The Coralie Costume for a girl of 8.  
67a.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
70.—Double-breasted Jacket for a little girl of 5.  
71.—Walking Costume for a girl of 7.  
72.—Walking Dress for a young lady of 14. Princess tunique and draperies.  
80.—Costume for a boy or girl of 4 or 5.  
109.—Outdoor Jacket for a girl of six or seven.  
137.—Little Edith's Costume for a girl of 10.  
138.—The Lucia Costume, for a child of 5.  
139.—The Edme Afternoon Toilette for a girl of 7.  
142a.—Mother Hubbard Shoulder Cape. 3d.  
161.—Little Girl's Costume for 8 years old. 3d.

### USEFUL STANDARD STYLES.

- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.  
J 2.—The same Pinafore, for a girl of 11 to 12.  
J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.  
J 4.—Zouave Suit for boy 8 or 9 years old.  
J 5.—Man of War suit for a boy 9 or 10 years. 6d.  
J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.  
J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
J 8.—The Alice dress for a girl of 11 to 12.  
J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
J 10.—The Louise Costume for a little girl of 9 or 10. Rebe Princess and kilted flounce.  
J 11.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.  
J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.  
J 13.—Princess Dress for a child of 4.  
J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
J 15.—Ditto ditto for a girl of 14. 6d.  
J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.  
J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.  
J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
J 20.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.  
J 21.—The Georgina Costume, for a young lady of 9 years old. Corsage redingote, & upper skirt.  
J 22.—The Clarice Dress for a little girl 6 years old.  
No. 328a.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.  
328b.—Ditto ditto for a girl of 10. 3d.  
330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.  
335a.—The Alpine Hood. 3d.  
336.—Princess Dress for a Girl of 15. 6d.

## JUVENILE COSTUMES, Continued.

- 337.—Princess Dress for a Girl of 12.  
337a.—Robe Princess for a girl of 9 years old.  
340.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.  
350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.  
399.—The Annette Costume. Draped Princess tunique for a Girl of 8 to 10.  
400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 8.  
401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.  
408.—The Florence Toilette, for a Girl of 11 or 12. Princess robe with sash.  
404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.  
478.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.  
485.—The Victoria Costume, for a Girl of 14 to 15.  
487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
491.—Little Boy's Costume for 5 years old. 3d.  
493.—Hauterchief Costume, for a Girl of 11 or 12. Very novel style.

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\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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which Madame Sarah Bernhardt appears, seem to have lost nothing of the success which attended their representation last year.

## Miscellaneous.

### ROWLAND'S KALYDOR.

This charming preparation is too well known to require praise to enhance its reputation, but it is pleasant at this season of the year to call the attention of our fair readers to its delightful properties. To all who frequent the ball-room and places of public amusement, it is invaluable, imparting a delicate softness and radiant bloom to the complexion, which enhances the charms of the most lovely, and eradicating any unsightly blemish on the skin resulting from heat, or any other cause. To travellers it is invaluable, and all who indulge in such outdoor amusements as lawn-tennis, boating, archery, &c., should never be without it, as in cases of sunburn or freckles it acts as a charm.

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

A DRAPER in the country writes:—

"My business in the country would not allow me to go to Paris every year, so I used to purchase from French travellers the dresses and mantles I required. I found the materials were not so good as those we get in England, and the workmanship was of the worst kind; they often gave great dissatisfaction to my customers. Since I have taken in your Magazine I have my patterns from you, and have used English materials. I have given great satisfaction to my customers, and have found my business much increased. I enclose P. O. O. for three Busts, which please send at your earliest convenience."

MRS. WILLIS writes:—

"I am a clergyman's widow, and have a large family. My three grown-up daughters, with the aid of your patterns, make up all our dresses, so I do not feel my reduced circumstances in this particular. I have spoken of your Magazine to many of my friends, and I have the pleasure of informing you that many of them now take it: they all find it much superior to any other."

MRS. DENMAN writes:—

"I must return you many thanks for your nice fitting patterns. Being a widow and having to earn a good living, I really do not know what I should do without the aid of your Magazine, and especially your perfect patterns."

MRS. KING writes:—

"I am so pleased with the pattern, it is so beautiful."

MISS MARTIN writes:—

"I have used the World of Fashion for the last fifteen years, taking a number every month through my bookseller, and believe it to be the best book of Fashion published."

MRS. DAVIDSON writes:—

"Your patterns I find really excellent, and easy to make up. The plates 6, 7 and 8, are a great improvement to your Magazine. I find ladies decide more quickly on what they would like when the plates

are uncolored: but the colored plates are very useful for showing the fashionable colors worn, so that the scales are pretty equally balanced."

MRS. WADDINGTON writes:—

"My customers consider your patterns very much improved of late, and that is the reason why I have to write so often for them, they really do you much credit. I have shown the Magazine to several of my friends, and they say that the patterns are not so elaborate as many others, and are much better to copy from."

MR. RICHARDS, Draper, writes:—

"I cannot let this opportunity pass without thanking you for the very excellent Model Bust you sent me. I consider it to be a most admirable contrivance, and I really cannot tell you how useful it has already been to me. I wouldn't be without it for double its cost. I hope you will have a large sale for them."

S. R. has much pleasure in bearing testimony to the excellence of all patterns supplied to her.

We are exceedingly gratified by the very kind testimonials which reach us every day from all parts of England, and, indeed, we may say of the World, for we understand that our Magazine is much valued in our many Colonies; and from the many ladies who avail themselves of our Colonial Pattern Subscription, we are convinced that they must find our patterns very useful. We are much cheered by the encouragement we meet with, and trust that our kind supporters will find every month increasing reasons to honor us with their patronage.—ED.

OTILIE.—We are sure that our friend the Comtesse will be pleased to hear how much you appreciate her bright, chatty, practical letters. You cannot do better than follow her hints on the toilette in future, the more especially as you have already derived so much benefit from them.

Letters specially acknowledged from Mrs. H. R. (Eastbourne); Miss Embleton; Mrs. Calder; Mrs. Sloan; Mrs. Lavender, &c., &c.

MR. JOSEPH SHAW, Bench Well, Derbyshire.—A pattern addressed to you has been returned to us owing to insufficient address. It will be forwarded on receipt of proper address, and stamp for postage.

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190  
August 1881

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Plate 1

The World of Fashion.





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August 1881

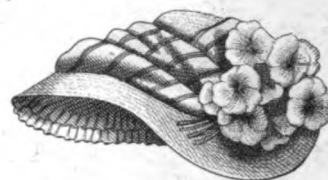
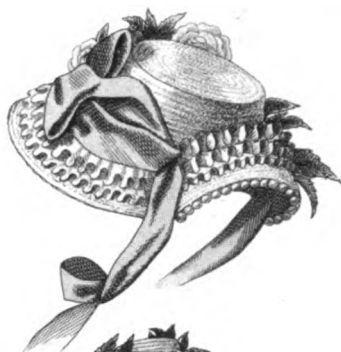
Plate 2

The World of Fashion.









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August 1881

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Plate 3

The World of Fashion.





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August 1891

The World of Fashion.





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



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PLATE 2.



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PLATE 3.



196

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PLATE 4.



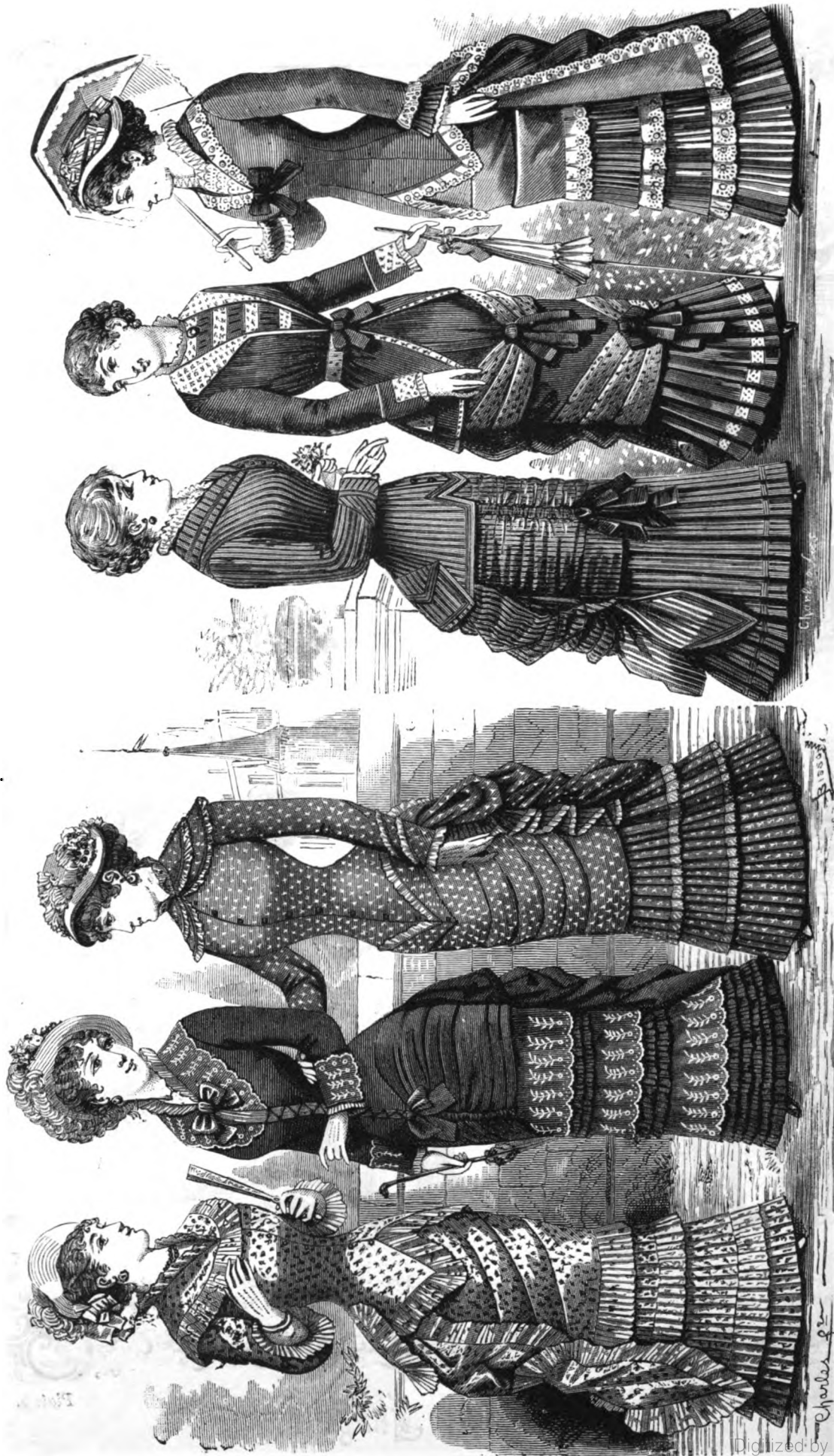
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202

203

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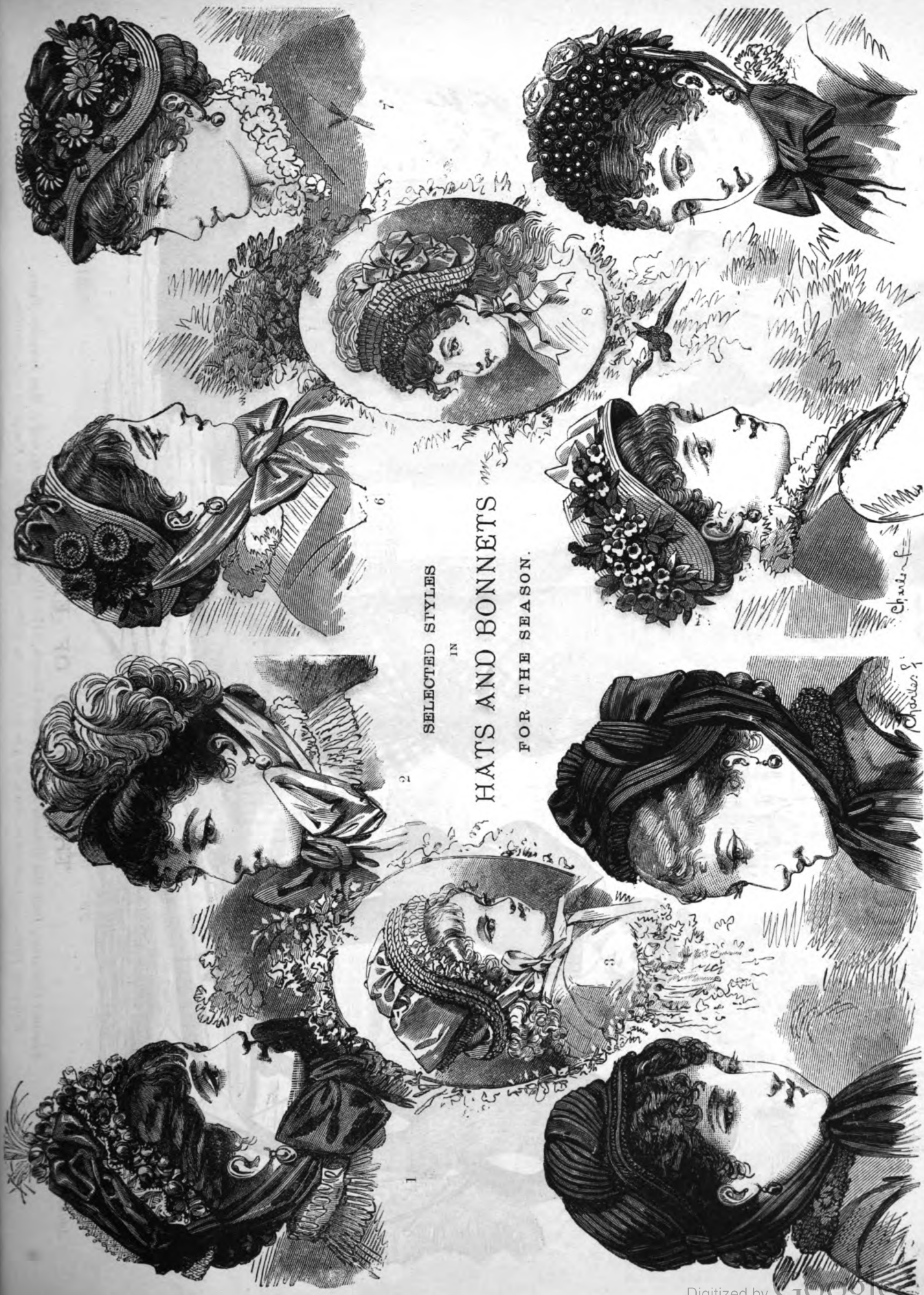
207

These Costumes are from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Jcquet, Paris.  
Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence and Ninepence each, post free.

August, 1881

The Weekly of Fashion.

Plate 6.



SELECTED STYLES  
IN  
HATS AND BONNETS  
FOR THE SEASON.

10

9

5

4

These Bonnets and Hats, are from the Grands Magazins St. Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.

August, 1881.

The World of Fashion

Plate 7.





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L. V. 1881

August, 1881.

## THE WORLD OF FASHION.

Summer Costumes, from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.  
Full-sized Patterns, numbered as above, may be had from the Editors, price Threepence to Ninapence each, post-free.

Plate 8.



# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 692.

AUGUST, 1881.

Vol. 58.

### Observations

ON

#### LONDON AND PARISIAN FASHIONS.

The London season, which came to an end during the past month, has developed some important changes in Fashion, to which we must call the special attention of our fair readers. First in importance comes the fact that the taste for semi-masculine attire has at last died out. No lady now thinks of dressing, even for the country, in such a style that she might be mistaken for her younger brother. As a natural consequence of this change of taste, jackets have, during the progress of this season, almost disappeared, and nothing is seen but the ladylike Dolmans and Visites, and the elegant feminine Mantles and Mantelets, of which we have given so great a variety in our recent numbers. Hoods are no longer worn, and Jerseys are relegated to their proper position as part of a gentleman's Boating Costume. No more "eelskin" dresses; no more skirts so tightly tied back as to prevent all freedom of locomotion. Skirts are becoming wider and fuller, but at back only; the front and sides of skirts remaining as plain as they have been for some seasons past: this form of skirt of course renders it necessary to adopt a modified form of tournure to keep the drapery and fulness of skirt in its place, and the inventive faculties of the corset makers are already being exercised in this direction. In our opinion this change of Fashion will be a great improvement, as nothing adds more to the grace and elegance of a lady's figure than a slight amount of fulness at the back of skirt.

In the style in which skirts are trimmed and draped there is not much change at present. As the fulness of skirts increases, it is probable that upright lines and arrangements of folds will, in some degree, take the place of the horizontal folds which have been so long fashionable, and which were so appropriate to the very narrow style of skirts.

In Dress Bodies one of the principal features is the increasing adoption of gathers and full pleats. One great advantage of the gathered style is that cheaper materials may be used, and still a novel and stylish effect be produced. This gathered style, which has been so rapidly and generally adopted, was first introduced by us in our number for September last, and it will probably continue in favor during the ensuing season, especially as gathers greatly increase the warmth of a dress, and are, therefore, most appropriate for winter. The French are now beginning to copy this style.

With these gathered bodies the sleeves are, of course, always puffed, fulled, or gathered in any variety of form, but always having fulness at the shoulder. Even the tight-fitting, or "coat" sleeves have a slight degree of fulness put in the top of armhole: in fact, with the very narrow shoulder straps that some English Ladies wear, it is absolutely necessary that the top of the sleeve head should be put in full.

We have seen many large bows of wide *moiré* ribbon at the backs of dress skirts, and also of Mantles and Visites. *Moiré*, and also watered silks are being introduced by some of the best London houses. Shot silks are becoming fashionable in Paris, and are, we think, likely to be favorites with the English ladies. We give one in our first Plate, No. 192; it is blue, shot with pink. Dresses trimmed with bands of another color, still continue fashionable. Stripes and crossbarred materials begin to increase in favor. Black silk is generally trimmed with satin, which has a very brilliant effect. The shaded, or *ombré* ribbons and silks have proved a complete failure in London: we thought, when they were first brought out, that they were too glaring for the quiet English taste.

A large portion of our September No. will, as usual, be specially devoted to Juvenile Costume. We shall also give in it an indication of the early autumn styles, a month before any other Journal.

## OUR PARIS LETTER.

Grand Hotel, Aix-les-Bains,  
July 26th, 1881.

Ma Chère Amie,

For a chronicler of Fashion, this month offers very few novelties that I have not already mentioned. Everyone is out of Paris, so you must follow me through the watering places to which our *monde elegant* is now gone.

The month of July is always spent by our fashionables at some renowned bathing place, either French, English, or German, more according to the fair patient's wishes than to her medical man's advice; and as doctors are in high favor with the ladies, and mean to keep that agreeable position, they generally contrive to order Aix-les-Bains, Kreutznach, Bourbonne, or Bath, according to the wishes of their patients, and the circle in which they move. If you change Paris for Aix-les-Bains, &c., you do not change your company, and when you arrive there you are quite astonished to find yourself *en pays de connaissance*: there you meet the plump Hon. Lady P—, with the very slender and ethereal Viscomtesse de G—, the first hoping that the waters may somewhat lessen her weight, the second thinking that with the aid of the same waters and treatment she may add a few centimetres to her chest measure. And so goes the world! the uppermost thought is to shine and be amused; and for that, numerous and most elegant and *raporous* toilettes have been designed. I will now give you a brief *aperçu* of the principal fashions.

Dresses are all made of light materials, with *plissés* or *bouillonnés*; skirts trimmed with lace; the body, or tunic is *relevé en panier* at the sides, and well draped behind. Some are made all in one color, especially for day wear. For evening wear the underskirt is made entirely of white lace, either chantilly or blonde, and the overskirt of a brilliant-colored satin, silk, or *moiré*: for instance, with a cream-colored underskirt a mauve, or a ruby tunic will be worn; with a white lace skirt a blue, red, or white *moiré* will be the color of the tunic. Skirts are also entirely made of black Spanish lace (see No. 248, Plate the Eighth). The overskirt is either of satin, *broché*, or *moiré*; these toilettes are suited for matrons and elderly ladies. Dresses for carriage and evening wear are elaborately trimmed with flowers: bonnets and hats are regular gardens: a garland of roses is often the only ornament of a hat, but sometimes, for a change, there are no flowers at all: profusion of lace takes their place. A hat made of lace is thoroughly covered with it: even the brim is trimmed all round by a flounce of either black or white lace.

The Spanish taste is creeping slowly into our costume, but as much as possible we wish for genuine objects of toilette: that is why we trust our friends, when travelling through Spain, to bring us fans and mantillas of real Spanish make. A friend of mine wished to bring me a large and genuine Spanish fan: not finding any in the shop to suit his taste, the shopkeeper told him that if he could wait a few days, she was expecting a large assortment from Paris, and he would have plenty to choose from, &c. &c., all Spanish fans being manufactured in Paris.

Bodices and cuirasses have become so much alike, and always so much the same in cut and shape, that the originality of our ladies' taste has been a little roused, and so G. de C—, started quite a new idea: as waist bands could not be worn over a well-made body without injuring the elegance of the waist, she thought that a satin ribbon 2½ inches wide, starting from the seam under the arm, and falling *en pointe*, with an elegant bow on the body in front, would make a change: this idea was started at the Château de B—, and to-day it is generally adopted: for evening wear a garland of roses looks most charming. The Algerien tissue is gaining in favor, but it must be used sparingly to look *de bon goût*.

For the seaside there are in preparation numerous

costumes of navy-blue color, made sailor fashion, with the broad collar and large tie. A great many costumes are made in Turkey red: it would look odd and striking if worn in Paris, but at the seaside all eccentricities are allowed: so at least the ladies think.

There is a great talk about shrimp-fishing again becoming fashionable among our young aristocratic ladies: one of the great leaders of this idea unfortunately married a few weeks ago, but it will be carried on, we hope, by her younger sister. Here is a chance for pretty feet to show themselves. The feet will be now the great pets. Young ladies, take my hint, and do not wear your shoes too tight, or you will spoil those pretty feet.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsao Place, Kensington, London, W.*

## THE KILMOREY CORSAGE. (198.)

Our first pattern is the corsage of the promenade Costume, which is shown on the third figure of our third plate. The pattern consists of back, sidepiece, front, and sleeve. The sleeve is of a very novel form, having a puff at top, and forming long folds to the elbow, where it terminates in a frilling.

## THE FREYCINET CAPE.

Our second pattern is the new style of Cape, for morning wear, which is shown on the third figure of plate 1. It is very novel in form, being nearly plain at back, and gathered at the top of shoulder and front: there is a narrow collar turned down all round. The Cape and its collar are each marked by one round hole.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.*

*The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.*

•• The Reverse views of all the Costumes on Plates 1, 2, 3, and 4 will be found on Plate 5.

## PLATE THE FIRST.

Fig. 1.—(190).—The Hervey Toilette. This elegant Costume, made of grey satin trimmed with rich lace, is most becoming and stylish: the body in front is gathered into a yoke, and at back the gathers are carried down to the waist. The polonaise in front is looped up in folds, and a long *revers*, edged with lace, enlivens the whole costume. The petticoat is composed of a long and rich pleated skirt, and a small *plissé*. The sleeve is quite new, and is made entirely of *plissés*, gathers, and *bouillonnés*. Quantities re-

quired: 18 yds. satin, or 12 yds. *cachemire*; 18 buttons;  $1\frac{1}{2}$  yds. lace.

Fig. 2.—(191).—The Duncombe Costume for the Seaside or Promenade, made of satinette and pompadour: the body forms a jacket in front, and a well-draped polonaise behind, trimmed with a *revers*, and collar of pompadour. The tablier is draped, and ornamented with bands of pompadour: three pointed draperies are sewn under the tablier, and fall over the *plissé* petticoat. It will take 10 yds. satinette;  $1\frac{1}{2}$  yds. pompadour; 18 buttons.

Fig. 3.—(192).—The Freycinet Seaside or Travelling Costume, made of shot silk, and trimmed with bands of a red satin-striped material. This elegant costume is cut *en Princesse*, forming two pointed draperies in front, looped up in the middle by a bow: at back it forms a pleated jacket and draperies, over a well-pleated petticoat; the gathered cape and smart little collar make this costume quite bewitching. Will require 14 yds. silk; 3 yds. satin; 24 buttons.

### PLATE THE SECOND.

Fig. 1.—(193).—The De Salis Costume for Concerts and Receptions, made of "voile" (a very thin material) and plaid silk. The jacket is very elegant, with a *plissé* plastron, crossed by cord; the back skirt forms three pleats, headed with a bow of cord; a plaid sash crosses the front, and is fastened under the draperies of the back: the rest of the tablier is of voile, vandyked, and edged with cord. The underskirt is made of plaid, edged by a plain *plissé*, headed with a *bouillonné*. Quantities required: 10 yds. voile; 4 yds. plaid; 10 yds. cord;  $2\frac{1}{2}$  rings or buttons to fasten the cord.

Fig. 2.—(194).—The Dashwood elegant and simple Dinner Toilette, of light brown satin, trimmed with embroidery or white satin. The body is pointed in front, and forms a *plissé* coat tail behind, trimmed with a large bow. The draperies in front consist of folds of satin, and a wide piece of rich embroidery, which may be replaced with lace: a narrower piece of embroidery runs all round the draperies at back, along the wide pleats of the skirt, and trims the body: the underskirt is *plissé*. It will take 16 yds. satin; 1 yd. wide embroidery; 12 yds. narrow embroidery; 12 small buttons.

Fig. 3.—(195).—The Moutresor Visiting Costume for a Young Lady: it is of pompadour. The jacket is gathered at back and front; the overskirt is elegantly draped, side ways, over a double pleated petticoat; the back is well draped. The sleeves are new, gathered in small *bouillonnés* at top and at wrist. Quantities required: 14 yds. pompadour; 18 buttons.

### PLATE THE THIRD.

Fig. 1.—(196).—The Guiché Promenade Toilette for a Young Lady, made of blue and white striped percale, trimmed with Cluny lace: the body is gathered Cape fashion, and is *plissé* under a belt, fastened at side with bows and ends. The tunic is elegantly draped, and edged all round with lace; the sleeves are the old leg-of-mutton shape revived, and modernised by the lace cuff. The petticoat is composed of *plissés* and *bouillonnés*; bottom flounces edged with lace. It will take 12 yds. percale;  $8\frac{1}{2}$  yds. lace; 24 buttons.

Fig. 2.—(197).—The Mérode Reception Toilette of black silk, trimmed with black satin. The Jacket is very elegant in front, forming a coat tail behind, edged all round with a piping of satin: the same satin serves for the bows, and for the draperies which cross the long *plissé* of front skirt. Four wide folds simulate a sash in front, at back, and at sides: the dress is well draped over a *plissé* skirt, and is caught here and there with satin bows. Quantities

required: 14 yds. silk;  $2\frac{1}{2}$  yds. satin; 12 buttons.

Fig. 3.—(198).—The Kilmorey Promenade Costume of dark green *cachemire*, worn over a petticoat of olive-green satin. The bows are of olive-green; the jacket is slightly opened in front, and the points cut off: at back the polonaise overskirt is draped on it, under a bow; in front the polonaise is cut in Vandykes, so as to allow the satin petticoat to show. Quantities required: 9 yds. *cachemire*; 6 yds. satin; 7 yds. ribbon.

\*\*\* At the head of this Plate are placed three BONNETS of the latest style.

No. 1 is the Vanzandt BONNET of Leghorn straw, trimmed with ruby satin, *coûlé* inside, and bows of the same on the crown: a silver lizard is sewn at the right side.

No. 2 is the Fauvette BONNET of grey straw, trimmed with pink roses, *tuyautés* of pink satin, and bows of shaded pink ribbon.

No. 3.—The Busset BONNET of maroon straw, trimmed with light-brown striped gauze, and red flowers.

### PLATE THE FOURTH.

Fig. 1.—(119).—The Amicia Promenade Toilette of drab cloth; the back is simple, though very novel and stylish. The body is pointed in front, trimmed with a sash of *Algerien*, like the *revers* and cuffs of body, and the two flounces of petticoat; the overskirt is pleated and draped at side under two full box pleats, which fall gracefully at back on the *plissé* underskirt. It will take 6 yds. cloth, wide width;  $3\frac{1}{2}$  yds. *Algerien*; 12 buttons.

Fig. 2.—(200).—The Kinsale Mantilla of black shuddas, trimmed with *passementerie*, lace, fringe, and ribbons with tags. It is gathered down the middle of front and back, and on the shoulders. Will require 2 yds. shuddas;  $2\frac{1}{2}$  yds. *passementerie*; 4 yds. lace;  $2\frac{1}{2}$  yds. fringe; 3 yds. ribbon; four tags.

Fig. 3.—(201).—The Otway Travelling Costume of Cheviot. The body is cut quite round, with fulling behind, and is trimmed with a cape and collar. The skirt consists of two flounces; the polonaise is draped by a bow at left side, and at right by two bows close to the back draperies, which are very well draped. Quantities required: 12 yds. material; 24 buttons; 4 yds. ribbon.

\*\*\* At the head of this Plate we have illustrated some elegant articles of Parisian lingerie.

No. 1.—The IMECOURT JABOT of light-blue *surah*, and Valenciennes lace.

No. 2.—The COMETE SLEEVE of brown satin, trimmed with pink *crevés*, and a cuff of English point lace.

No. 3.—The LABRIFFE COLLAR of Batiste and Cluny lace, trimmed with red bows.

No. 4.—The PIA SLEEVE of white muslin *bouillonné*, and band of *moiré antique*.

No. 5.—The CHEVRY JABOT of *vieille-or surah*, and Malines lace.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3, and 4.

### PLATE THE SIXTH.

The Costumes on this and the two following Plates are specially designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

The proprietors of the Grands Magasins St. Joseph



have arranged to supply our Subscribers with any of the Costumes illustrated on Plates 6, 7, or 8 at the very moderate prices named after the Description of each. They will also pay the carriage to London on all orders above One Pound in amount. We shall be happy to give any further information, or answer any question, on receipt of a stamped and addressed envelope. Ladies when ordering, should give their total height, and the sizes of Chest and Waist.

Fig. 1.—(202).—The Violet Costume. Draped skirt of satinette, trimmed with *ecru* lace and *plissés*: well draped both back and front. Will require 12 yds. material; 20 yds. lace; 12 buttons.

Price for made up skirt, £1 6s. 9d: material for body, 6s. 6d.

Fig. 2.—(203).—The Palmier Dress, made of *satin merveilleuse*, well draped in front and at back, trimmed with beaded lace. The body is pointed back and front, trimmed with a wide collar, and laced in front. It will take 15 yds. satin; 5 yds. lace; 2 yds. cord.

Price for made up skirt, £4 8s. 0d.; materials for body, £1 8s. 0d.

Fig. 3.—(204).—The Pivoine Dress of washing pompadour. This material is made in all colors: it is trimmed with *plissés*, edged with lace. Will take 12 yds. pompadour; 24 yds. lace; 12 buttons.

Price for made up skirt, 16s. 0d.; material for body, 4s. 0d.

Fig. 4.—(205).—The Marjolaine Costume of striped material: the body is pointed in front, and then cut open at the sides; the back is ornamented with pockets: the overskirt is trimmed with rows of machine stitching, like the body, and the bottom of pleated skirt. Quantities required: 12 yds. material; 18 buttons.

Price complete, £1 4s. 0d.

Fig. 5.—(206).—The Narcisse Costume, made of plain percale and pompadour: the body is gathered at the shoulders, and at waist, and trimmed elegantly in front: the skirt is novel and becoming, just the thing for the seaside. It will take 10 yds. percale; 3 yds. pompadour; 4 yds. ribbon.

Price made up, 16s. 6d.

Fig. 6.—(207).—The Melianthe Costume of *ecru* batiste, trimmed with white embroidery: *plissé* skirt, and overskirt trimmed with embroidery: the whole very stylish. The body buttons behind. Will take 12 yds. batiste; 10½ yds. embroidery; 18 buttons.

Price made up complete, £1 8s. 6d.

#### PLATE THE SEVENTH.

\*\*\* This Plate contains a special selection of HATS and BONNETS from the Grands Magazins St. Joseph, with the prices of each, delivered free in London.

No. 1.—The Belle Lurette Capote, in fancy straw, trimmed with blue-bells and satin. Price £1 14s. 0d.

No. 2.—The Nadia Chapeau in English straw, trimmed with "mother of pearl" material, and three feathers. Price £1 17s. 0d.

No. 3.—Baby's Hat, in white chip, trimmed with satin cord and white satin ribbon. Price 8s.

No. 4.—Mourning Bonnet of English crape and beaded fringe. Price 11s.

No. 5.—Mourning Bonnet of *grenadine*, trimmed with bows and *bouillonnés*. Price 7s. 3d.

No. 6.—The Gisèle Bonnet, of English chip, trimmed with folds of satin, with flowers at side. Price 13s. 6d.

No. 7.—The Dinelli, an elegant Hat, trimmed with satin, *marguerites*, and poppies. Price 13s. 9d.

No. 8.—The Lili, a Baby's Capote in Leghorn straw, trimmed with white satin, a feather, and elegant lace *ruching*. Price 9s. 6d.

No. 9.—The Picciola Hat of English straw, trimmed

with satin, forget-me-not, lilies of the valley, and heather. Price 16s. 3d.

No. 10.—La Fanchonnette Bonnet: all the front is trimmed with black currants; at sides a cluster of roses: the ties and black *bouillonnés* are of *surah*. Price 19s. 9d.

#### PLATE THE EIGHTH.

Fig. 1.—(208).—Little Boy's Milanais Costume of colored cloth. This pretty model is composed of a pleated jacket, redingote style, and a large sailor's collar: the breeches are short. It will take 4 yds. cloth; 12 buttons.

Price £1 12s. 3d. for a boy of 10.

Fig. 2.—(209).—Boy's Costume. Hungarian blouse, double-breasted, and pleated back and front, with short trousers. Quantities required: 4½ yds. cloth; 24 buttons.

Price £1 2s. 6d. for a boy of 8.

Fig. 3.—(210).—Travelling Costume made of woollen material; the draperies are of *ombré* plaid; the skirt is composed of a long *plissé*, made of woollen material and *ombré*. The tunique corsage is trimmed in front with flat pleats, and an *ombré* gilet. It will require 10 yds. material; 5 yds. *ombré*.

Fig. 4.—(211).—Very rich Promenade Costume. The tunique is of *moiré antique*, trimmed with rich *passementerie*: the skirt is made of thin silk, trimmed all over with Spanish lace flounces. Quantities required: 10 yds. *moiré antique*; 10 yds. silk; 20 yds. lace.

The price will vary (according to the cost of the lace) from £20 0s. 0d. to £24 0s. 0d.

## A HARVEST OF TARES.

By G. EWART FLEMING.

### BOOK THE THIRD.—GARNERING.

#### CHAPTER V.

ANNE DYSART REFLECTS.



ANNE DYSART had never fainted before in her life, and the swoon into which she fell on reading the "In Memoriam" announcement in the *Times* Supplement, was a long one.

The warm air of summer blew upon her white face from the wide-open casement, where roses and clematis peeped in, but it was many minutes before a look of consciousness returned to the drawn features. When Anne Dysart came to herself she wore on her face an impress of pain, which never wholly deserted that comely countenance as long as she lived.

With a long-drawn shuddering sigh, she came back to consciousness, and to the knowledge of a great misery.

She rose from her chair, and tottered into her dressing-room, which opened from the boudoir, and drank a glass of water. Dimly,

as if in a dream, she groped among the bottles on her dressing-table, and soaking her handkerchief with some fragrant essence, applied it to her aching forehead. She was not a strong-minded woman: her weak and clinging nature broke down under the blow it had received, and her mind was, at first, numbed by the force of the stroke. She crept back, still dazed and trembling, to the little lounge chair by the window of the boudoir, where the open newspaper still lay on the carpet. She took the sheet up, and looked again at the announcement, chronicling the death of "*Violet, only child of John and Salome Somerset.*" Little by little her mind regained its ordinary clearness. It was not a powerful mind, nor a brilliant mind: it was somewhat narrow, and intensely conservative, but it had the rare endowment of common sense, and this, the best of all senses, which had been of service to Anne Dysart through all the years of her early-orphaned life, stood in good stead to her now.

Little by little the sudden daze and confusion passed, and her true position presented itself.

It appeared to her now that this announcement was the missing link, which yesterday she had wanted for the right arrangement of all the doubtful items which had puzzled her.

She turned her thoughts back to the past, to the old Choral Society days, when she had been so sorely jealous of beautiful Salome Saxon: she remembered the many months during which John Somerset had disappeared from Lingford, and of his reluctance to speak of his private affairs when she met him again by accident in London.

He had borne upon him then the marks of extreme poverty, and she had attributed his reticence not unnaturally to this cause, but might there not have been another reason for his ominous silence?

She recalled, with a hot blush of shame, her own overtures to him—not unwomanly, not unmaidenly, if regarded only as the encouragement given by a rich woman to a poor man, but oh! how different, how humiliating, if that man were not free!

She remembered his frequent absences during their brief, hurried courtship; his abstracted manner, his often fits of coldness, followed by moods of repentant humility, as embarrassing to her as the coldness itself; and then she thought of their honeymoon—his strange intervals of terrible depression, followed by short seasons of passionate excitement: his restlessness, his variable temper, that indulgence in

wine which had grown upon him: all these mysteries seemed made clear to Anne Dysart now she possessed the missing link.

Then she recalled the concert at Lingford, and the appearance of Salome; she remembered, with a horrible dread, the scornful treatment of her bouquet, and her husband's white face, turned persistently from the platform.

She threw up her hands with a bitter cry, and covered her face. The iron entered into her soul. Ah! heaven, that she had been reserved for such a fate. That she should have been cheated and deceived hour after hour by the man whom she had rescued from poverty, and endowed with all the olden state of his youth and best years. Her pride rose up in arms, and all the plebeian in her nature (schooled and kept under by years of refined training) awoke and clamoured for vengeance against the man who had cozened her, and blighted her life.

It would have fared ill with John Somerset had he presented himself before her at that moment. But calmer counsels prevailed anon, and the injured woman forced herself calmly to review her position.

The first step certainly was to assure herself of the truth of her suspicions.

For one blissful moment the thought crossed her mind that there might be some hideous mistake. The names may be misprinted: the announcement may have been made falsely—perhaps even by Salome Saxon herself to annoy and disconcert her, for her woman's instinct had always assured her of Salome's strong dislike; or, better than all, John might be able to explain.

She strove to take comfort from this idea, and even rang the bell to inquire if Mr. Somerset had returned, but hearing he was still absent, her thoughts again reverted to a dread of the worst, and the moment of comfort and relief passed. All at once, through the coil of her distracted ideas, a sudden thought flashed like a ray of light.

*She would see Salome.*

She would seek her rival face to face, and wring from her, not the truth alone, but the proofs of it, and having substantiated it, she would bid those two go from her; or she would herself start to the uttermost parts of the earth, and put the whole width of the world between the man who had deceived her, who degraded and disgraced her, and the woman who had aided him to do so.

For it was in this light she regarded Salome.

There was an inherent coarseness and commonness in Anne Dysart's nature, and by the low estimate she had of most human beings, she judged Salome. There was no divine womanly pity in her breast which could show her John Somerset's wife as wronged and forsaken; she only saw a low, intriguing woman who had, perhaps—who knew?—bartered her husband's love for money.

"She must have known," thought the heiress, bitterly. "She must have consented to it, else why should she be here? Doubtless she subsists on my means."

It was a coarse, hard thought, but these crises in life often rend the silken woof from the fabric of a heart, and show the inferior common stuff of which the warp is composed, and in the first terrible moments of her pain Anne Dysart felt more bitter to Salome than to John Somerset.

Having made up her mind to see Salome, and to wring from her the whole shameful truth before she met her husband again, Anne Dysart began to revolve in her mind the ways and means best to employ to bring about this meeting, without compromising herself in the eyes of her little world.

It was indeed a little world, this out-of-the-way country town, but it was the whole globe to Anne Dysart, so far as her individual feelings were concerned.

Here she was born in wealth, reared in importance, and in the midst of provincial homage. Here her mature maidenhood had been freely discussed, and the cause of her long celibacy; here she had come, a triumphing, happy wife, leading her captive lord in the chains of her wealth and position, and here it must be, if disgrace came to her, that it would be hardest to bear.

Once or twice she wavered in her resolution to see Salome. She would wait till John's return, and show him the advertisement, imploring him to tell her the truth, and if he had done her wrong, for the sake of that wrong to leave her for ever, and molest her no more. Then, if he could explain this matter—if the thing admitted of another and happier construction than the one she had put upon it, (and, thinking this possible, her heart again took comfort)—then she would agree to his wish to go abroad, and they would reside there, apart from all that could annoy and distress either of them, and forget Lingford.

Yes, she would trust to John. Why should she be so ready to doubt him? He would soon return, and she would summon him to

their own chamber, and in its sacred privacy, shut in from all prying eyes and ears, she would implore him to tell her the truth.

Well would it have been for John Somerset had he done this. If, instead of wandering afar, eating out his heart with fear and impatience until the hour came for meeting Salome in Lessing Woods, he had sought the woman he had so cruelly deceived, and confessed to her the truth, she would have released him from his most horrible dread, the fear of the law, and have bid him go free with the wife of his youth, to choose any dwelling which was not near the shadow of her own.

But John Somerset was a coward, as I have said, and sooner or later the coward's part always costs man or woman very dear.

The day wore on to afternoon, and while Anne Dysart was yet debating the two courses in her mind, and leaning, with womanly weakness, towards the side of the man, a note in John Somerset's handwriting was brought to her by her maid.

"Binks, the ostler from 'The Crow,' at Southminster, brought it, ma'am," said Stephens; "he rode over on Mr. Somerset's horse. Master said he was to bring it to you quickly, and to walk back."

"Then there is no answer required," replied Mrs. Somerset-Dysart.

But Stephens was an old servant, and curious withal, so she paused at the door, looking at her mistress, who stood with the unopened letter in her hand.

"Mr. Somerset wanted Nero to run back with Binks," she ventured to say, in a chatty tone, "but he would not go."

"Is Nero with his master, then?" inquired the lady.

"Yes, ma'am. Binks could not get him to follow, and he left him sitting on the 'Crow' steps."

"That will do, Stephens," said the mistress of The Glen, her cold tone cutting short further conversation, and the discomfited serving-woman left the room. Her steps had died away on the oak corridor, and silence reigned, before Anne Dysart opened her husband's letter. It contained only a few words.

"I am detained at Southminster for a few hours. Shall return by last train. Please send Jarvis with 'The Rover' to meet the 11.30 train at Lingford.—Your loving husband, JOHN SOMERSET."

"Your loving husband!"

A bitter smile crossed the lips of the wretched woman, as she repeated the words.

"He leaves me to myself in this day of



doubt and mystery," she said, in a sullen whisper, "and puts me off with a hasty word, while, for all I know, he may be with her. *Your loving husband!* Is he mine or hers? I will learn it now from her own lips."

She tore up the letter, and then cut the '*In Memoriam*' announcement from the *Times* Supplement, tearing it also. She made a little heap of all the pieces, and putting them on the blue-tiled hearth, struck a match and set them alight.

As she stood, moodily watching them consume to ashes, she was again interrupted by the entrance of Stephens.

"Mr. Solland wishes to see you, ma'am."

"Oh, I cannot see him," was the hasty reply; "I can see no one to-day."

"He asked me to give you this note, ma'am, and begs you will read it before refusing him, for I told him it was very unlikely you would see him."

Anne Dysart took the little missive. It was carefully sealed. She turned to the window, and stood with her back to Stephens while she read its contents.

"I implore you, madam, to let me speak to you. My business is most important, and concerns Miss Salome Saxon and one whom I dare not name, except to your own ears."

It was true, then! And how many people knew it, if this common man, this humble, hard-working organist, presumed to speak to her of the matter?

"I will see Mr. Solland," she replied, without turning from the window; "show him in here, if you please."

## CHAPTER VI.

### HENRY SOLLAND'S ERRAND.

"How do you do, Mr. Solland?" said Mrs. Somerset-Dysart, speaking in a commonplace, patronising tone for the benefit of Stephens, who lingered as long as she dared, placing a chair for Mr. Solland. The young man bowed reverently, and made an inaudible reply to the lady's gracious greeting. He was very pale, and there was a suppressed excitement in his manner, which added to his habitual awkwardness when in the presence of his social superiors.

He was a common-looking, though smart, young man at his best, and Henry Solland was not even at his best this afternoon. Anne Dysart looked upon him with something of a shudder at the thought that the secret of her disgrace, the knowledge that she was no wife, might be known to this vulgar young man.

Once again she listened for the retreating footsteps of Stephens, and then stiffly motioning the organist to a chair, she said, coldly,

"You wish to speak with me, Mr. Solland."

"Yes, madam," was the awkward reply, "since you are good enough to permit me to do so, but I fear to offend you."

"Speak openly to me, Mr. Solland," she replied, the cold fear clutching at her breast; "if I can serve you in any way I shall be glad."

"I know not how to say what I want," continued Mr. Solland, nervously twisting the brim of his straw hat. "I feel I am taking an unheard-of liberty, but oh! Mrs. Dysart, I love her so."

Anne Dysart started.

"Mr. Solland," she cried, "what do you mean?"

"I love her so much," he continued, finding speech easy, now that the initial word had been spoken; "and I cannot bear that things should be as they are between Mr. Somerset and her."

His speech was homely, but it carried assurance to Anne Dysart's mind, that the whole of her secret was not known.

"I do not understand you," she said; "you must explain this strange remark, Mr. Solland."

"Bear with me, madam," he cried, piteously, "bear with me while I explain myself."

"Your speech needs explanation," was her frigid reply, "but I am willing to hear it."

"Is it true, he asked, "that your journey yesterday was delayed by a letter Mr. Somerset-Dysart received at the last moment?"

"It is true," she replied; "do you know anything of that letter?"

"Not of its contents, but I know the sender."

"And that was —"

"Miss Salome Saxon."

There was a pause, broken only by the hurried breathing of both. At length Anne Dysart spoke.

"How do you know this?"

"I heard in the town last night that Mr. Somerset-Dysart was stopped by a letter given to him by Jim Brooks, my organ-blower. I taxed the boy with it, and he confessed that Salome had given him the letter. This is not all, madam."

"Go on," she replied, faintly, her heart torn with jealousy and dread.

"On the day Mr. Somerset-Dysart addressed the electors at the Raven, Jim Brooks gave him a note from Salome. I was in the crowd opposite the Raven balcony, and saw your husband leave. My suspicions had been aroused previously by something I had heard, and as

soon as I could get away from my companions, I hurried home. I went up to the open door and I saw ——”

“Well?” she questioned, with dry lips.

“Oh, pardon me, madam, if I pain you; my own heart is sore, and I know what you will feel ——”

“Tell me,” she cried, impatiently.

“I saw Mr. Somerset-Dysart kneeling at Miss Saxon’s feet, evidently imploring her for something, and I heard him use the words ‘Forgive me.’”

“Did you interrupt them?”

“I entered the room, of course, and he sprang at once to his feet. Miss Saxon said he was there on business, and he left at once. I implored her to tell me why he had been there, but she refused. I told her of my love, and implored her to trust in me, but she did not appear to comprehend me. I fear for her, madam; I fear for the woman I love, and in more ways than one.”

“What do you mean?”

“I fear that she has some secret sorrow which is preying on her mind, and may destroy either life or reason. The latter is, I fear, in present danger.”

“Do you mean that Miss Saxon is going mad?”

The bald way of putting the case to him revolted even the blunt feelings of Henry Solland, and he replied quickly:

“God forbid, madam, but I come to you as Mr. Somerset’s wife—his honored and chosen wife—to ask you to expostulate with him on his conduct, and to insist that he leave Miss Saxon—my poor, friendless, orphaned Salome—to tread her humble way in peace, with such lowly friends as God has given her.”

There was a touch of tenderness and of manhood in his look and voice which redeemed Henry Solland from all vulgarness then.

His words, and what they implied, awoke new hope in Anne Dysart’s breast.

At least he had no suspicion of a legal tie between her husband and Salome Saxon.

What if, after all, none such existed?

What if the announcement in the *Times* were merely the work of a crazy woman who had once loved John Somerset, and who, though distraught, had yet method enough in her madness to make her false statement circumstantial?

But what of her influence over John, an influence powerful enough to alter his movements, as it had done? Well, even that might be explained. John Somerset had loved her once, and had, perhaps, deceived her in regard

to his intentions—even this unworthy thought found place in Anne Dysart’s mind: she was ready to believe anything rather than that she had been herself deceived and betrayed;—and, perhaps, the girl’s mind going astray, she troubled him, and he was unwilling that others should know of their past connection, so had been subservient to her whims to keep her quiet.

All these thoughts passed with the rapidity of lightning through the brain of the listening woman, whose senses were, at present, all sharpened and on the alert, and whose usually slow mind was abnormally ready to receive impressions.

“You will do what I ask you, madam,” said Henry Solland, earnestly scanning the thoughtful face opposite to him; “you will use your influence with your husband in this matter? You will protect Miss Saxon from his advances, and from her own ——”

He paused for a word.

“Her own weakness, you would say,” rejoined Mrs. Somerset-Dysart, in a hard tone.

“Rest assured, Mr. Solland, I will speak to my husband at once. Have no further fear for Miss Saxon. We shall go abroad almost immediately for a very long time. It only remains for me now,” she added with dignity, “to thank you for your candour and upright conduct, Mr. Solland.”

She felt rehabilitated in her own esteem—this matter was a mad woman’s mischief, and if her husband was weak enough to be influenced by it, she must act for her own protection, and his.

“And you will regard my confidence as sacred, madam,” ventured the organist, “for the sake of poor Salome’s good name?”

“Mr. Solland,” replied Anne Dysart, gravely, holding out her hand to him, “I have reposed a confidence in you not less precious,—the good name of my husband.”

(To be concluded.)

## Review.

*Poems and Sonnets.* By HARRIETT STOCKALL. Cheap Popular Edition, 1s. London: Simpkin, Marshall & Co.—We are very glad to be able to call the attention of our many fair readers to an edition of Miss Stockall’s poems, the price of which places it within the reach of all. This charming volume, on its first publication, met with a ready appreciation both from the press and the public, and the fact that the world-renowned American poet, Longfellow, has accepted the dedication of the popular edition, sets, as it were upon the work, the stamp of the highest approval. We believe our readers are too well acquainted through our own columns, with the quality of

the author's verses to need words of praise from us to enable them to appreciate the opportunity which is now offered of possessing this beautiful volume of poems at so small a cost. It is very neatly and prettily got up, and a touching tribute in verse to the genius of Longfellow forms the Dedication. Whether for private reading, or for use in the family circle, no book can be more suitable, and no living poet has more tunefully touched on all the chords of human life than the lady whose book, specially prepared for "the people" to read, is now before us.

## The Court and High Life.

THE Queen, with Princess Beatrice, remained at Windsor Castle until July 19, when the Court removed to Osborne. During the month our gracious Sovereign has reviewed the Volunteers in Windsor Great Park, and paid a visit to the metropolis in order to be present at a garden-party given by the Prince and Princess of Wales at Marlborough House on July 14th.

Their Royal Highnesses the Prince and Princess of Wales, with their daughters, attended Lady Holland's garden-party on July 13, and were present the same evening at a *conversations* given by the Countess Spencer at the South Kensington Museum. The Prince has paid a visit to Baron Ferdinand de Rothschild at Waddesdon, near Aylesbury. On July 21st their Royal Highnesses paid a visit to Brighton to open the new Children's Hospital. The Duke and Duchess of Richmond have had the honor of receiving the princely pair during the Goodwin week, and at the close of the races the Prince and Princess will join the *Osborne* and remain off Cowes until after the regatta week. The Prince is then expected to make a fortnight's cruise in his yacht *Formosa*, along the Devon and Cornwall coasts. Our readers will have heard with regret of the carriage accident to the youthful Princesses of Wales on July 11th. Great sympathy was felt for them and for their illustrious parents, and also much profound thankfulness that no ill effect has resulted from the accident, while all England has cause to feel proud of the calmness and courage exhibited by these young ladies under such exciting circumstances.

The Duke of Edinburgh and the Reserve Squadron have proceeded from Kiel to Leith. Prince Henry of Prussia is on board with his illustrious uncle.

Prince Leopold, Duke of Albany, accompanied the Grand Duke of Hesse-Darmstadt and the two Princesses to Darmstadt at the close of their visit to the Queen.

The Crown Prince and Princess of Germany, with their three daughters, are still in England. Their Imperial Highnesses have visited many places of interest during their stay in London, and the enthusiastic reception they met with everywhere abundantly proved how dear our own Princess Royal still is to loyal English hearts.

The Empress of Germany has happily recovered from her recent severe illness.

The King of the Sandwich Islands has visited all places of interest, and mingled freely in English society during his stay in London. He was present at the Volunteer Review on July 9th, and on the 11th was received by Her Gracious Majesty the Queen at Windsor Castle.

The Empress Eugenie is taking the waters at Baden.

The President of the United States is now happily pronounced to be out of danger.

Among several fashionable weddings during the month we may mention that of Lord Glamis, eldest son of the Earl of Strathmore, to Miss Cavendish Bentinck, which took place on July 16th at Petersham Church, by special license. A large and select company was present, including Viscountess Ossington, the Earl and Countess of Strathmore, the Duke of Portland, Lord and Lady Sudeley, Major-General Burnaby, &c., &c. The bride was elegantly attired in ivory satin, trimmed with *point de gaze* and tulle veil, with wreath of natural orange blossoms. Her travelling dress was of *cru* nun's cloth, trimmed with lace and hat to match.

The marriage of the Countess of Yarborough and Mr. Richardson took place at St. George's, Hanover Square on July 16th.

The marriage of Lord Sandhurst and Lady Victoria Spencer was solemnised on July 20th.

Marriages are arranged between the Hon. A. Saumarez and Miss McGarel Hogg; Mr. A. Leveson Gower and Miss Caroline Foljambe, youngest daughter of Selina, Viscountess Melton; Mr. G. Dawson Damer and Miss Andalusia Frere Kennedy, only daughter of the late Lord Nigel Kennedy; and Mr. Evelyn Hubbard and Miss Eveline Maude Portal, youngest daughter of Mr. W. S. Portal, of Malshanger, Hunts.

We regret to have to record the death of Dean Stanley, who died on July 18 at the Deanery, Westminster, after a short illness. The deceased gentleman, whose life and works are too widely known to need comment here, was in his 66th year.

Among other deaths in high life during the month we may note those of the Earl of Home, Lord Hatherley, Lady Algernon Chichester, Hon. Mrs. Lloyd-Anstruther, General Sir B. Waddy, Mrs. Selater-Booth, Mrs. Jex-Blake, and Col. Wilson.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### DRURY LANE.

After an unprecedented success the Meiningen Court Company have left this house, and a new sensational and domestic drama entitled *Youth*, from the facile pens of Messrs. Paul Merritt and Augustus Harris, is announced for production on July 30th. A very powerful company will appear, including Miss Litton, Miss Louise Willes, Mrs. Billington, and Miss Fanny Josephs among the ladies; Messrs. Augustus Harris, John Ryder, Harry Jackson, &c., in the male parts. The magnificent scenery is by Messrs. Julian Hicks and Henry Emden, and the third tableau is designed and executed by the eminent firm Messrs. Gillow and Co. With such powerful attractions it is easy to predict for *Youth* a run as long and as successful as that enjoyed by its celebrated predecessor *The World*, which, by the way, is to be revived next year. The new drama will be preceded by Charles Matthews' comedietta, *The Drovers*, for which clever Miss Caroline Hill has been specially engaged. Such a programme as this should fill "the summer theatre" to overflowing.

### THE HAYMARKET.

Mr. and Mrs. Bancroft's season closed here with *Society* and *Good for Nothing*, and Mr. C. Francis has taken the house for the autumn season, which will commence on August 6th with a new comedy, and an opera-bouffe entitled *Gibraltar*. At the end

(Continued on page 12.)



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 „ 437.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.  
 „ 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.  
 „ 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.  
 „ 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.  
 „ 435.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.  
 „ 449.—Stylish "Maiden."  
 „ 452.—The Clifden Promenade Costume. Cuirasse corsage, and Fishwife upper skirt.  
 „ 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.  
 „ 472.—The Octavia Promenade Costume. Polonaise Princess, with hood and puffed sleeve.  
 „ 482.—The Lisette Costume. Corsage with waistbelt and drapery of skirt.

- No. 489.—Dinner Dress. Open corsage, with capes and draped tunique skirt.  
 „ 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.  
 „ 492.—Indoor Costume. Polonaise Princess, well draped, and with triple cape.  
 „ 497.—Lawn Tennis Tunique, (Pinafore style).  
 „ 498.—Princess Dress with long full train.  
 „ 499.—New Princess Robe for Morning wear. Medium train, moderately full at back.  
 No. 6.—The Hamilton Promenade Costume. Polonaise and hood.  
 „ 8.—The Moray Promenade Toilette. Corsage, Draperies, bouffant, and nuderskirt.  
 „ 9.—The Ella Toilette. Corsage, cuirasse, draperies, and bouffant.  
 „ 10.—The Mignouette Dinner Dress. Corsage, draperies, and train.  
 „ 11.—The Waterpark Home Dress. Corsage and upper skirt.  
 „ 12.—The Flauders Dinner Dress. Panier, cuirasse, tablier, and train.  
 „ 13.—The Mousciffe Dinner Dress. Princess tunique, with plastron.  
 „ 14.—The Tremouille Evening Dress. Open corsage, draperies, and bouffant.  
 „ 16.—The Samary Promenade Costume. Corsage-habit, paniers, and tunique.  
 „ 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.  
 „ 24.—The Fatinitza. Handkerchief Costume, corsage, and draperies.  
 „ 25.—The Lisette Costume. Corsage, draped tabliers, and bouffant.  
 „ 28.—The Hertford Costume. Corsage redingote, and upper skirt.  
 „ 30.—The Biddulph Visiting Costume. Corsage Princess, and draperies.  
 „ 32.—The Janzé Promenade Costume. Pointed Corsage, Upper skirt, and bouffant.  
 „ 34.—The Valleroi Promenade Costume with Cape and Hood.  
 „ 35.—The Sandringham Costume. Draped Polonaise Princess.  
 „ 36.—The Mellina black satin Costume. Corsage, upper skirt and bouffant.  
 „ 37.—The Hervé Promenade Costume.  
 „ 38.—The Beauvan Dinner Dress.  
 „ 39.—The Du Barry Ball Dress. Corsage and draperies.  
 „ 40.—The Luchesi Dinner Dress. Corsage a Gilet, and draped tunique.  
 „ 41.—The Isabel Promenade Toilet.  
 „ 42.—Black Cachemire Costume.  
 „ 43.—Wedding Dress.  
 „ 52.—Blue satin Home Toilette. (Elaborate style).  
 „ 53.—Black velvet Costume.  
 „ 54.—Grey silk Dinner Dress.

#### Large-sized Patterns.

- „ 495.—Princess Dress for a chest measure of 43 inches.  
 „ 496.—Polonaise Princess for a chest measure of 44 inches.

#### MARCH, 1881.

- „ 55.—The Marie Promenade Costume. Corsage with hood, tablier, and bouffant.  
 „ 57.—The Bernady Costume. Corsage, tunique, and bouffant.  
 „ 58.—The Montebello Tea Gown. Watteau style.  
 „ 59.—The Bischoffsheim Costume. Corsage Redingote with cape, tunique and bouffant.  
 „ 60.—The Poniatowski Costume. Corsage a Gilet, draperies, paniers, and bouffant.  
 „ 63.—Black Silk Dress. Corsage, and tunique.  
 „ 69.—Travelling Costume. Corsage, tablier, and bouffant.  
 „ 74.—The Croisette Costume. Corsage a basques. Habit, tunique, and bouffant.  
 „ 75.—The Dora Evening Costume. *Ethetis style.*  
 „ 76.—The Potocka Ball Dress.  
 „ 77.—The Perier Travelling Costume. Double-breasted Corsage Redingote, and tunique.  
 „ 78.—The Agincourt Travelling Costume.  
 „ 79.—Princess Dressing Gown.  
 „ 81.—Promenade Costume.  
 „ 82.—Promenade Costume, pointed corsage.  
 „ 83.—Princess Night Dress.

#### APRIL, 1881.

- „ 84.—The Cambridge Toilette.  
 „ 85.—The Chiswick Breakfast Robe.  
 „ 86.—The Oxford Costume.  
 „ 87.—Bridemaid's Costume.  
 „ 88.—Wedding Toilette.  
 „ 89.—Bride's Travelling Dress.  
 „ 90.—The Mignon Costume. Polonaise princess.  
 „ 91.—Carriage Costume. Princess tunique.  
 „ 92.—The Merode Costume.  
 „ 105.—Promenade Costume.  
 „ 106.—The Heather Costume.  
 „ 112.—Elegant Matinee.

#### MAY, 1881.

- „ 113.—The Iris Promenade Costume. Corsage, tablier, and bouffant. 6d.  
 „ 115.—The Curzon Costume. Pointed corsage, with Habit basque and tunique. 6d.  
 „ 116.—The Badminton Lawn Tennis Costume. 6d.  
 „ 117.—The Brookbeck Afternoon Toilette. Corsage and draped tunique. 9d.  
 „ 118.—The Venn Carriage Toilette. Corsage, tablier, and bouffant. 6d.  
 „ 119A.—Promenade Toilette for a Young Lady 15. 6d.  
 „ 120.—The Bantures black silk Reception Dress. 9d.  
 „ 121.—The Brooke Dinner Toilette. 9d.  
 „ 122.—The Keppel Promenade Costume. 6d.  
 „ 124.—The Warburton Promenade Costume. Princess Robe, with draped skirt. 6d.  
 „ 125.—The Lorelei Costume. 9d.  
 „ 126.—The Bengali Costume. 9d.  
 „ 127.—The White Lily Morning Toilette. 9d.  
 „ 128.—Afternoon Toilette. 9d.  
 „ 129.—Afternoon Promenade Costume. 9d.  
 „ 130.—Satin Promenade Costume. 9d.  
 „ 133.—The Cactus Costume. 9d.  
 „ 140.—Summer Promenade Costume. 9d.  
 „ 141.—Promenade Costume, with Cape. 9d.  
 „ 142.—The new Mother Hubbard Shoulder Cape. 4d.

#### JUNE, 1881.

- „ 143.—The Nilsson Promenade Costume. 6d.  
 „ 145.—The Essex Morning Costume, with pleated body and waistbelt. 6d.  
 „ 146.—The Lilah Toilette, a pretty summer style. 6d.  
 „ 147.—The May Fair Costume, for black satin. 9d.  
 „ 148.—The Desart Promenade Costume. 9d.  
 „ 149.—The Harbelle Ball Dress. 6d.  
 „ 150.—The Etoile Dinner Dress. 9d.  
 „ 151.—The Rosalie Dinner Dress. 6d.  
 „ 152.—The Conyngham Seaside Costume. Corsage, skirt and draperies. 6d.  
 „ 154.—The Zard Polonaise Princess. 6d.  
 „ 155.—The Laureole Costume. 9d.  
 „ 156.—Promenade Costume. 9d.  
 „ 157.—The Camara, a simple Promenade toilette. 6d.  
 „ 159.—The Decades Costume. 9d.  
 „ 160.—Promenade Costume. 9d.  
 „ 162.—The Radziwill Reception Costume. 9d.

#### JULY 1881.

- „ 163.—The Amédée Promenade Costume. Corsage and draped upper skirt. 9d.  
 „ 165.—Garden Party Costume. 9d.  
 „ 166.—The Bosis Costume. Corsage and Tunique. 6d.  
 „ 167.—The Zamoyaka Costume. Long Jacket with gathered back, and skirt of walking length. 9d.  
 „ 168.—The Antrobus Costume. Jacket, double tablier, and bouffant. 9d.  
 „ 169A.—The Clarisse Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.  
 „ 170.—Costume for an elderly lady. Long Jacket, with pleated front, gathered on chest, and trained skirt. 9d.  
 „ 171.—The Mildred Promenade Costume. 7d.  
 „ 172.—The Fane Costume. Polonaise, cape and scarf. 9d.  
 „ 173.—Visiting Costume for black silk. 9d.  
 „ 180.—The Favot Costume. 9d.  
 „ 181.—The Palmer Costume. 9d.  
 „ 182.—The Verveine Costume. 9d.  
 „ 183.—The Amaranth Costume. 9d.  
 „ 184.—The Jacinthe Costume. 9d.  
 „ 185.—The Eglantine Costume. 9d.  
 „ 186A.—The Helena Promenade Toilette. 9d.  
 „ 188.—Promenade Costume. 9d.

G.—Swiss Belt for gathered Bodice. 3d.

#### PATTERNS FOR AUGUST, 1881.

##### Plate 1.

- „ 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.  
 „ 191.—The Duncombe Costume. Corsage a revers, tablier, and bouffant. 6d.  
 „ 192.—The Freycinet Seaside Costume. Draped polonaise, draperies, 6d: gathered Cape, 3d. (The Cape is given full-sized with this number.)

##### Plate 2.

- „ 193.—The De Salis Concert Toilette. 6d.  
 „ 194.—The Daulwood Dinner Toilette. 9d.  
 „ 195.—The Montresor Costume. Gathered corsage, folded tunique, and draperies. 9d.

##### Plate 3.

- „ 196.—The Guiché Costume. Full polonaise, gathered at neck and waist, with leg of mutton sleeve. 6d.  
 „ 197.—The Merode Black Silk Costume. 9d.  
 „ 198.—The Kilmorey Costume. Corsage, and Polonaise overskirt. 6d. (The Corsage is given full-sized with the Magazine.)

Continued on next page.

# DEVERE'S PARIS MODEL PATTERNS, PRICE SIXPENCE EACH, UNLESS OTHERWISE STATED.

## AUGUST PATTERNS, Continued.

### Plate 4.

- 199.—The Amicia Costume for cloth. 6d.
- 200.—The Kinsale Mantilla. 6d.
- 201.—The Otway Travelling Costume. Corsage, tunique, and cape.

### Plate 6.

- 202.—The Violet Costume. 9d.
- 203.—The Palmier Costume. 9d.
- 204.—The Pivoine Dress. 9d.
- 205.—The Marjolaine Costume. 9d.
- 206.—The Narcisse Costume. 9d.

### Plate 8.

- 207.—The Melianthe Costume. 9d.
- 208.—Boy's Milanais Costume. 10 years old. 3d.
- 209.—Boy's Hungarian Blouse. 3d.
- 210.—Travelling Costume. 9d.
- 211.—Moiré Antique Dress. 6d.

## NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.  
Sixpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.
  - 2.—Dress Skirt, walking Length; (Trotteuse.)
  - 3.—Dress Skirt, medium train.
  - 4.—Dress Skirt, long round train.
  - 5.—Dress Skirt, long square train.
- The set of five dress skirts is supplied, for 1s. 9d.; or any three for 1s. 1d.

## LADIES'

### MANTLES, PALETOTS, PELISSES, &c.

Price 6d. Each.

#### JACKETS, MANTLES, &c. FOR SPRING AND SUMMER, 1881.

- 43.—Waterproof, with deep Cape.
- 55.—The Clarice Visite Mantle.
- 67.—New French Mother Hubbard Mantle.
- 93.—The Balmoral Visite.
- 94.—The Coquette Jacket, fastening from left to right.
- 95.—The Hussar. A tight-fitting military Jacket.
- 96.—The Newmarket Jacket. Redingote style, and double breasted.
- 97.—The Duchesse Mantle.
- 98.—The Mirabel Jacket for silk or poplin.
- 99.—The Rosetta Mantlelet, a pretty summer style.
- 99A.—Summer Mantlelet with gathered shoulders. 6d.
- 100.—The Helene Visite, for morning or evening wear.
- 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- 102.—The Derby Dust Cloak. Visite style.
- 103.—The Princesse Paletot. Single-breasted and tight-fitting, with long skirt.
- 104.—The Mother Shipton Mantle.
- 111.—Pelisse, very rich style.
- 114.—The Maynard Visite Mantilla. 6d.
- 123.—The Esme Visite Mantle. 6d.
- 134.—The Visite Mantilla. 6d.
- 135.—New Visite, rich style. 6d.
- 138.—Elegant Visite Mantle. 6d.
- 144.—The Josephine Mantilla: a pretty summer style. 6d.
- 153.—The Cinq Mars Summer Visite Mantle. 6d.
- 158.—New Visite, with gathered shoulder. 6d.
- 164.—The Zephyr Summer Mantle. 6d.
- 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.
- 177.—The Altona Visite Mantle. 6d.
- 178.—The Laine Fichu. 6d.
- 179.—The Hildegarde Visite with sleeves. 6d.
- 180.—The Parisien Mantlelet. 6d.

#### USEFUL STANDARD STYLES.

- 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.
- 26.—The Dora Sortie de Bal.
- 28.—Circular Cloak, or Rotonde, with round or pointed hood.
- 216.—The Biarritz Sortie de bal; very elegant and novel.
- 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423.—Marcia Pelisse for velvet. Half tight-fitting.
- 425.—Astruc Visite Mantle for silk or cachemire.
- 426.—The Portia Visite, with gathered sleeve.
- 429.—The Somerset Ulster, double-breasted with shawl collar.
- 430.—The Moutrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- 463.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- 430.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- 403A.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 404.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

## MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.
- M 2.—Mourning Costume, pointed corsage & tunique.
- M 3.—Mourning Visite Mantle.
- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique.
- M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.
- M 7.—Half-Mourning Costume. Cerange Princesse, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.
- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Pelerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

\*\* For Underskirts, see above.

## NEW SLEEVES 3s. EACH.

- A.—Sleeve of 1 length for demi-toilette.
- B.—Sleeve with three rows of puffs.
- C.—Abbe Sleeve, with Cape.
- D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
- E.—Tight sleeve, with scollops and puff, buttoning four buttons.
- F.—Tight sleeve, with three puffs at back.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

#### JUVENILE COSTUMES FOR SPRING AND SUMMER, 1881.

- 20.—Baby's Toilette for a child of 4 years. Corsage Princesse, and plastron and capes.
- 21.—The Clementine Costume, for a girl of 8 to 9.
- 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.
- 29.—Promenade Costume, for a girl of 10 or 12.
- 33A.—Baby's first Pelisse, with Cape.
- 61.—The Cecile Visite for a girl of 10.
- 62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.
- 63.—The Little Pearl Costume for a Child of 4.
- 64.—The Emma Costume for a girl of 12. Princesse tunique, with Sailor's collar.
- 65.—The Janet Dress for a girl of 5.
- 66.—The Coralie Costume for a girl of 8.
- 67A.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- 70.—Double-breasted Jacket for a little girl of 5.
- 71.—Walking Costume for a girl of 7.
- 72.—Walking Dress for a young lady of 14. Princesse tunique and draperies.
- 80.—Costume for a boy or girl of 4 or 5.
- 108.—Outdoor Jacket for a girl of six or seven.
- 137.—Little Edith's Costume for a girl of 10.
- 138.—The Lucia Costume, for a child of 5.
- 139.—The Elme Afternoon Toilette for a girl of 7.
- 144A.—Mother Hubbard Shoulder Cape. 3d.
- 161.—Little Girl's Costume for 8 years old. 3d.
- 175.—Child's Frock. 3d.
- 176.—Child's Pelisse with double cape. 4d.
- 175A.—Boy's high necked Blouse, with deep plissé cape. 3d.
- 187A.—Child's Brighton Toilette, (7 to 8 years) 3d.

#### USEFUL STANDARD STYLES.

- J 1.—Lawn Tennis Pinfore for a girl of 7 to 8.
- J 2.—The Anne Pinfore, for a girl of 11 to 12.
- J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.
- J 4.—Zouave Suit for boy 8 or 9 years old.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted blouse.
- J 11.—The Helene outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princesse Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princesse Polonoise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 22.—The Clarice Dress for a little girl 6 years old.
- No. 328A.—The Orleans Lawn Tennis Pinfore, for a girl of 14 or 15. 6d.
- 328B.—Ditto ditto for a girl of 10. 3d.
- 336.—Princesse Dress for a Girl of 15. 6d.

## JUVENILE COSTUMES, Continued.

- 337.—Princesse Dress for a Girl of 12.
- 337A.—Robe Princesse for a girl of 9 years old.
- 349.—Princesse Polonoise for a Girl of 14. Chest measure 29 inches.
- 399.—The Annette Costume. Draped Princesse tunique for a Girl of 8 to 10.
- 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- 408.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with sash.
- 404.—Little Victoria's Costume. Blouse dress with sailor's collar and sash.
- 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- 485.—The Victoria Costume, for a Girl of 14 to 15.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 491.—Little Boy's Costume for 5 years old. 3d.
- 493.—Haukerchief Costume, for a Girl of 11 or 12. Very novel style.

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FOR ALL SIZES.

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### CHILDREN'S & GIRLS' sizes 3d. each.

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### LADIES' SIZES, 4d. each.

Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½. Or may be had in brown paper, 6d. each; the complete set, 3s.

\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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OF FULL-SIZED PATTERNS OF UNDERLINEN FOR LADIES, GIRLS, AND CHILDREN, TOGETHER WITH BABY LINEN AND UNDERGARMENTS FOR GENTLEMEN AND BOYS.

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of November we shall again welcome the talented lessees back to their charming house, when Mr. Tom Taylor's play *Plot and Passion*, and the long-promised version of *Lolotte* will be produced. Miss Ada Cavendish will sustain the part of Marie des Fontanges.

#### THE PRINCESS'S.

Here, the revival of Mr. Bronson Howard's play, arranged by Mr. James Albery, is meeting with the success it so richly deserves as a well-thought-out and powerfully-written drama. That the success of *The Old Love and the New* is due, in a great measure, to the earnest and finished acting of Mr. Wilson Barrett is a fact concerning which there can be but one opinion. While displaying all the force and earnestness shown by Mr. Coghlan in the part of John Stratton, Mr. Wilson Barrett adds a refined gentleness of manner, and a strong undercurrent of tenderness, which from the first hearing of his deep and singularly melodious voice, have a powerful effect upon the audience, while in the duel scene his rapid, trenchant words concerning an Englishman's honor are delivered with a fire and force which electrifies the listeners. His scene with Natalie in the last act is very good, being marked with an excess of fatherly tenderness which never for a moment loses the dignity of a man, or becomes weak. In Mr. Barrett's John Stratton we see what we think the author meant us to see—an honorable, generous man, an unselfish lover, a self-sacrificing husband, and a perfect gentleman. Mr. Arthur Dacre has wonderfully improved his first representation of Harold Kenyon, and Mr. David Fisher gives an admirable rendering of the selfish father. Mr. Anson is the life of the piece as the American merchant, and his humorous sallies are heightened by the touches of earnestness which peep out occasionally, and mark with light and shade the work of a genuine artist. Mr. E. Leathes makes the best of a very ungrateful part, and Mr. Neville Doone appears to advantage as Montvillais. The part of Lilian Westbrook is admirably rendered by Miss Eastlake, whose youth and graceful appearance assist her materially in the opening scenes. Miss Ormsby is vivacious and amusing as "the young lady with the old husband," and Miss Giffard again skilfully sustains the part of Aunt Fanny. The part of Natalie is very prettily played by Miss Maude Clitheroe. *The Old Love and the New* is preceded by *Two Old Boys*, in which everyone should see Mr. G. W. Anson, and hear him (and the audience) laugh.

#### NEW SADLER'S WELLS.

This popular house, at present under the direction of Mr. E. H. Brooke, is drawing good audiences to Mr. Buckstone's great drama, *The Green Bushes*, which is received with an *ecclat* which reminds us of the old days when it was first acted. Mr. Brooke sustains the part of Connor O' Kennedy with an earnestness and finish of acting as praiseworthy as it is rare. Mr. G. Strathmore is admirable as George, and Mr. R. C. Lyons gives a very characteristic representation of Wild Murtogh. The part of Miami is sustained by Miss Rose Leclercq, whose powers are too well known to need praise. The part of Nellie O'Niell is admirably played by Mrs. E. H. Brooke, and Little Nellie produces a most favourable impression as Eveleen O' Kennedy. The performance concludes with Byron's burlesque *Little Don Giovanni*, which is well put on the stage and brightly acted. On July 25th the performance changes for *The Flowers of the Forest*, and the burlesque of Kenilworth is in preparation. Mr. Brooke's spirited management bids fair to make the summer season at this house a decided success.

At the OLYMPIC Mr. Frank Harvey and the Bea-trice company are appearing for a limited number of nights; *The Colonel* is still running at the PRINCE OF WALES'S; *Patience* continues to attract at the OPERA COMIQUE; and *Olivette* is as popular as ever at the STRAND.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

Mrs. R. (Devon) writes:—

"The Mantle pattern from you made up beautifully. No trouble: an immense saving, having a handsome cloak for about half the cost if purchased made up at my usual shop."

Mrs. PEACH writes:—

"It is now more than 40 years since I first began to take in the Magazine. I always, when in business before my change, found it useful, but since my commencing business again I have found it much more so, as your reverse views, and your very good description of your plates, make them so easy to work from, and I find all my friends like it very much. I wish you every success."

Mrs. ROBINSON writes:—

"Your Magazine is most decidedly the best I have seen, and your patterns are a certain fit."

Ms. — writes:—

"I am an old friend of the Magazine, having taken it this 12 years. I find the patterns very useful indeed, and very correct."

Miss GARDENER writes:—

"Your patterns are very useful indeed to me in making my own dresses."

The above are a few letters selected at random from a mass of congratulatory correspondence, and may serve to show new Subscribers that our old friends are always ready to testify to our earnest endeavours to serve our supporters in the best manner we can. The increasing sale of the Magazine, and the steady daily rise in the number of patterns sold, show us that we have hit upon the right means of supplying what our fair patrons require, and no endeavour shall be wanting on our part to deserve a continuance of their favors.—ED.

EDITHA.—We should advise you to make the dress of walking length, draping the skirt prettily, like one of the figures on the plates, and have a loose train, which can be fastened to the bottom of skirt when required for more dressy occasions. You will see that we have added this loose train to our pattern list.

Mrs. G.—We are sorry you should have been disappointed about the patterns, but as you omitted to enclose stamps we could not forward them. Our rule on this point is necessarily inflexible. Please attend to our printed rules, to be found on pattern list, in future, and we are sure that you will find no cause for complaint.

Letters specially acknowledged from L. G., E. F. S., Miss B., Mrs. E., M. L., J. A., &c., &c.

Mrs. E. G. is thanked most heartily for the box of lovely flowers, which came safely to hand, and were most welcome.

#### SHORT SKIRT WITH MOVEABLE TRAIN. (NO. 212.)

We have just added to our patterns this useful style of skirt, the use of which will enable the same dress to be used for indoor and outdoor toilette. It is of walking length, with a separate train to be buttoned on the edge of back skirt, under the flounce. The price is 7d.

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POST-OFFICE ORDERS payable at Young St., Kensington.







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September 1881

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Plate 1

The World of Fashion.





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September 1881

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Folia 2

# The World of Fashion.









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*September 1831*

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*Plate 3*

*The World of Fashion.*





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*September 1881*

*Plate 4*

*The World of Fashion.*



# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.



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PLATE 3.

PLATE 4.



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Full-sized patterns numbered as above may be had from the Editors, price from 3d. to 9d each.





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229A



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*These Costumes are from the Grands Magasins Saint-Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.  
Full-sized Patterns, numbered as above, may be had from the Editors, price Threepence to Sixpence each.*

September, 1881.

**The World of Fashion.**

Plate 6.

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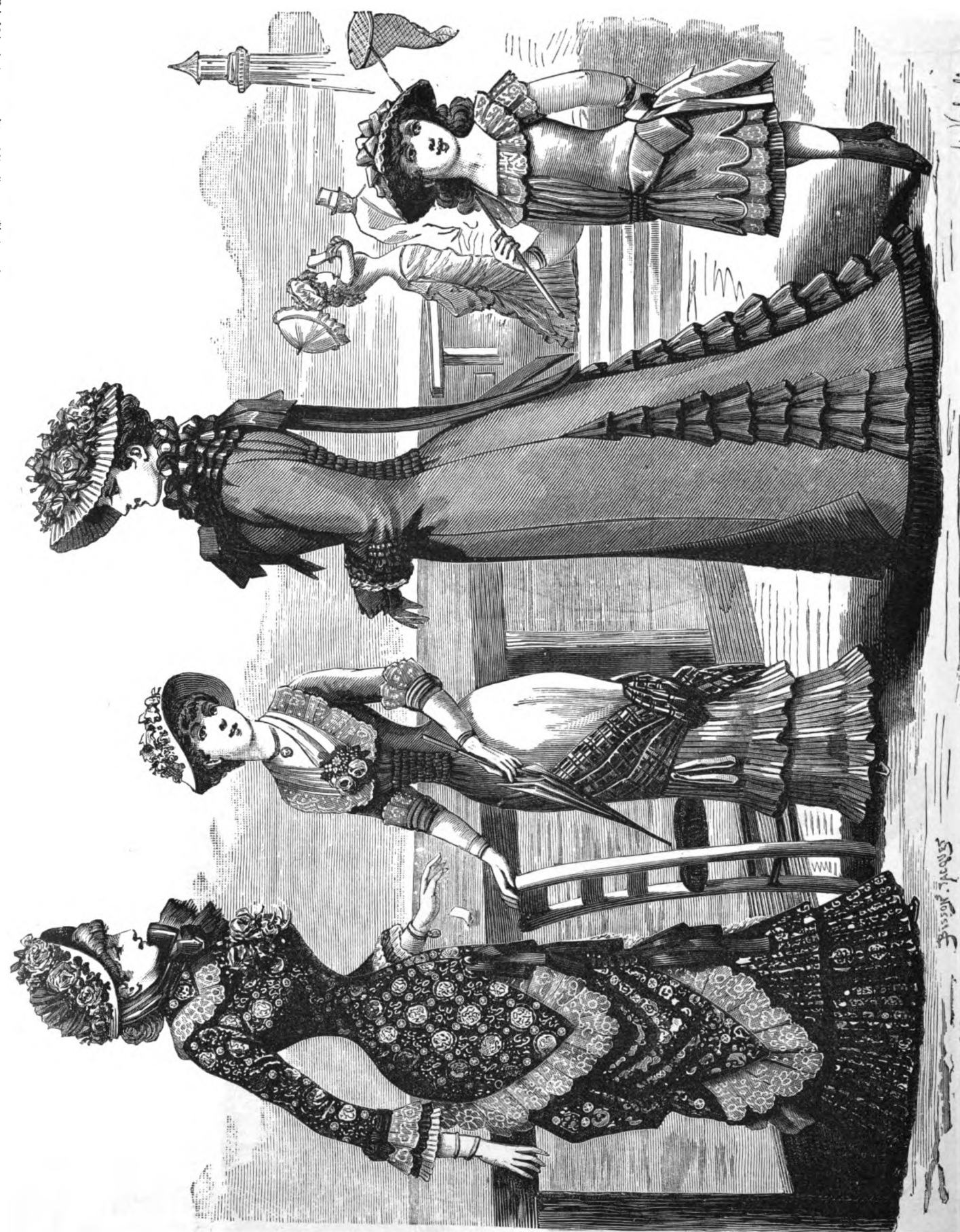
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Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each.

September, 1891.

The World of Fashion.

Plate 7.



September. 1881.

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# THE WORLD OF FASHION.

Summer Costumes, from the Grands Magazins Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.  
Full-sized Patterns, numbered as above, may be had from the Editors, price Three pence to Ninepence each.

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de Valenciennes

Plate 8.



# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 693.

SEPTEMBER, 1881.

Vol. 58.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

We have, this month, the pleasure of presenting our readers with our half-yearly Colored Plate of Juvenile Costumes, which has been prepared with special care to suit the simple and elegant taste which English ladies display in attiring their little ones. We also give an Uncolored Plate of Costumes for Children, and two very pretty seaside toilettes for young people will be found on Plate 8. In color and make children's dresses are, in a great degree, copied from those of older persons. It is in material and trimming only that the child's dress must differ from mamma's. Instead of silk and satin, velvet and brocade, the child's *modiste* uses soft cashmeres, thin cloths and the numberless fancy mixed materials which are always popular. Instead of heavy fringes and beaded *passementeries*, laces of simple patterns are sparingly used, with bows of ribbon of a similar or contrasting color to the costume, or pipings of silk and satin like 220. The Cloth Jacket, No. 219, shows a style which is always in favor, and is most useful, whether for school wear or for the promenade. The pretty pinafores on Plate 6 show the newest Parisian styles for making these indispensable garments, which have always such possibilities of prettiness in the hands of an experienced worker. The newest forms of Children's Hats for Autumn and Winter wear will be found on Plates 2 and 8. So much for the little ones.

As the autumn advances the demand for warmer outdoor garments increases, and we have done our best to supply the want by introducing an early Plate of Autumn Styles, which may be looked upon as an *avant courier* of our usual half-yearly Mantle Plate, which will be issued with our next number.

The Mantilla, and Dolman or Visite styles, remain in favor. The few Paletots to be worn will be either "tailor-made," or very richly trimmed like 240, and 95 on Plate 7. The double-breasted Casaque (214), made in rich velvet or plush, of black or a contrasting color to the costume, will be much worn, and, when carefully made, no garment is more becoming. An elegant style of wrap for travelling, or the seaside, is shown on Plate 8: it has all the distinctive features of the Hubbard style, without its unbecoming bulkiness.

Gathering, though not on the increase, is still largely used; the additional warmth it supplies to a garment will cause it to continue in favor throughout

the winter. Satin and *moiré*, with beaded *passementerie* (chiefly in jet), are the favorite trimmings. Lace, black, white, and the various shades of *ecru*, is still used in profusion, but will probably be less seen when the heavier makes of material are required for autumn wear. Flounces are made both gathered and kilted, and adorn all costumes. Skirts are worn fuller at back, and short, except for the most dressy occasions. In Sleeves there is so much variety that no one style can be chronicled as the favorite.

Our October Number, besides the Mantle Plate, will contain illustrations of all the leading styles for early Winter, together with some striking novelties in promenade and other dresses.

### OUR PARIS LETTER.

Hotel de Paris, Trouville,  
August 27th, 1881.

Ma Chère Amie,

I promised you in my last letter a review of the dresses at the seaside, and here is my promise fulfilled. The task is a very easy one, for the matter is plentiful.

I will first speak of dresses. The pier and parade look like a garden, well cared for by an intelligent gardener, for the colors are well varied, and in good taste; the red and navy-blue predominate among the pure lily-white dresses; washing materials reign supreme, accompanied with lace and satin ribbon.

Flounces, or gathers, are seen everywhere, and I must own they are very becoming alike to stout or thin ladies. The variation of gathers is numerous: they may be placed at back, front, shoulders, or all round the neck, at the waist, or front of dresses. The fact is, gathers make you look young. What more poetical than a young lady with wavy hair, clad in a muslin dress made *a la vierge*.

The hats for the seaside are worn very large, so as to shade the face thoroughly; they are made of coarse straw, lined with plain or gathered satin, or velvet, trimmed with flowers only, or flowers and ribbon. The flower most in vogue is the poppy, owing, I suppose, to its red color.

I told you in my last letter that red would be very much worn: it is not only much, but profusely worn: everything seems to be turning to red. Mittens, stockings, umbrellas, hats, fans, and last but not least, the entire dress. Well, I must say it does not look bad at Trouville, provided it is elaborately trimmed with white lace, and stylishly made. The colors next in favor are navy-blue, grey, yellow, or ivory, blue, pink, and white. All these dresses are trimmed with lace and ribbon, and a large silk or satin sash of bright colors is worn with them. The sash is fastened on the jacket, or dress, about eight inches below the waist; it consists of two deep loops and ends, these last named reaching to about eight inches above the edge of the costume.

The sleeves are all more or less puffed, gathered, or *plissés*, and are generally of elbow length: with

them, long gloves or mittens are worn: mittens must match the costume unless they be black or white; gloves must make a contrast.

For yachting and archery, dresses are made in a simple *cuirasse* style, fitting very closely to the body; the skirt consists of flounces, gathers, or *bouillonnes*, headed by a folded sash fastened round the hips, and forming a large bow and ends at back. The wide-awake hat is the favorite; the ordinary seaside boot is *de rigueur*.

Every seaside town affects a different fashion, and it is now quite admitted that ladies should dress as peasants, as farmers' wives, as fisherwomen. When arriving at the seaside ladies buy hats like the ones worn by the natives, and with their inventive faculty set to work and make for themselves hats called the "Trouville," the "Deauville," the "Dieppe," &c., without this hat you are, or seem to be, a stranger to the place: even the costumes made in Paris undergo quite a change when worn at the seaside: the looping up differs; the body is trimmed *à la Normande*, and the ribbons look quite another shade. The jewels worn are silver and amber, but to be very fashionable you must at least have an ivory set, and a pebble one, made, "so they say," in the place you have chosen to pass one or two months.

Belts are worn with gathered bodies: if not worn all round the waist it always starts from the seam under the arms, and meets in front, fastened by a buckle, or as I described it in my last letter to you.

Now a few words about the hair. The most common *coiffure* is made with frisettes, worn on the forehead, or the hair is parted in the middle and laid in waves; the ornament most fashionable is the side comb, which may be in gold, silver, pearl, garnets, real or imitation, according to the lady's pleasure. These combs have three teeth to fasten them in the hair: you place them at the right or left side, according to taste and physiognomy. (See Nos. 193 and 195.) These combs are very becoming, with one end resting and advancing a little on the forehead. Try it, and you will be so charmed with the effect that you will, for a long time, not dress your hair without them.

Wrappers for the evening are made of *cachemire*, lined with *surah*, silk, or *marceline*; they are made long, to cover the whole dress, and are trimmed all round with a *ruching*, of which you see the lining every now and then; the neck is gathered: so is the back and sleeves. Long flowing bows are worn at the neck, eight inches below the waist (where the gathers end) and at each sleeve: if pockets are made, a bow should be sewn on them.

For the theatres and concerts, the Mantilla Espagnole is now elegantly draped over the head and shoulders: a bunch of flowers is placed in the hair at the left side, and the lace falls gracefully over; another bunch is fastened on the left shoulder, to keep the Mantilla in its right position.

I told you before that dresses were worn very full at back, and very much draped and puffed; to produce this effect, a *tournure* or crinolette must be worn: the puffing and rise must start from eight inches below the waist. The best *tournure* is a well starched petticoat, or a wirey half skirt, but this is not enough: the principal thing is to tighten the dress well back with an elastic (see Paris Letter of September last,) this is what must first be attended to: follow the instructions I gave you then, and you will make a real success. It is not enough to copy a fashion, it must be done with intelligence and taste: you may wear the most expensive and stylish toilettes, and still look badly dressed if your intelligence does not preside at the placing on of a bow here or there, or in looping up the dress in this or that place. To be well dressed does not mean to dress expensively, but to be dressed becomingly, and with taste and intelligence.

Before closing my letter I will give you the benefit of a remark I made to an intimate friend this afternoon.

In the generality of dresses and costumes made at home, the skirts do not sit well. Out of thirty costumes I saw to-day, twenty-five were badly sewn on the bands. A dress skirt to sit well and with elegance, must have the lengths carefully proportioned as to front, sides, and back: without this the skirt will hang badly, or touch the feet.

These are the real proportions: if you give 100 centimetres (39½ inches) in front, the sides must be 103 centimetres (40½ inches) long, and the back must be 106 centimetres (41½ inches) in length for short skirts, and the skirt must be 2½ yards in width round the bottom edge. For long skirts the front 100 centimetres, the sides 103 centimetres, and from thence starts the train, which may be cut as long and as full as desired.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.*

### THE MOTHER HUBBARD GATHERED BODICE. (215A).

Our first pattern is the Mother Hubbard Gathered Bodice, with only one seam, which is placed under the arm. The round armhole is marked by pricking, and may be made larger or smaller, according to the size required. The seam under the arm explains itself, and there may be a fish taken out at the front of arm from the armhole to the waist, as shown by the pricked lines. The neck and waist are to be gathered, as shown by the pricking, and arranged in any style according to taste. The sleeve may be gathered in any style preferred. We have given it long enough to form one or two puffings at top. If more fulness is required cut it a few inches wider all down.

### CHILD'S PINAFORE. (228).

Our second pattern is a Pinafore for a Child about 3 years old, as shown on our Sixth Plate. It consists of front, back, and short sleeve. It is to fasten at back, and the middle of back is indicated by a notch at the top. The notch in the sleeve shows where it must join the shoulder seam of the body.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.*

*The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.*

*\* \* The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.*

### PLATE THE FIRST.

Fig. 1.—(213).—The Tremayne Costume of light-blue *cachemire* and brocade: the jacket is trimmed with a large collar and cuffs, and has pleats at back. The

overskirt is elegantly draped back and front over a *plissé* and gathered petticoat. Will take 10 yds. brocade; 4 yds. *cachemire*; 2 yds. fringe; 24 buttons.

Fig. 2.—(214).—The Rosse Visiting Costume of plush and *cachemire*. The jacket is double-breasted, and tight-fitting; the skirt, of *cachemire*, is composed of a long *plissé* underskirt, and a *negligé* draped overskirt. The bottom *plissé* is of satin, to match the jacket. Quantities required: 5 yds. plush; 8 yds. *cachemire*; 2 yds. *plissés*; 2 yds. ribbon; 24 buttons.

Fig. 3.—(215).—The Dartrey Costume of pompadour, woollen, and mauve silk. The jacket is high up to the neck, with a collar; tight sleeves, with puff; pleats at back; a pleated sash overskirt is laid on a *bouillonné* underskirt, and well draped behind. Will require 12 yds. material; 2 yds. silk; 24 buttons.

## PLATE THE SECOND.

### JUVENILE COSTUMES.

Fig. 1.—(216).—The Sylvie, a Little Girl's Costume (age 5) of brown satin, trimmed with pink satin and white lace: it is cut *princesse* style, with *revers* of pink satin, and edged by a *plissé* flounce. It will take 6 yds. satin; 2 yds. pink satin; 6 yds. lace; 6 buttons.

Fig. 2.—(217).—The Constance Toilette for a Young Lady of 14 years. It is of bronze green *cachemire*, trimmed with gold; the body is round, and in Jersey style; the overskirt is very stylishly draped in front, and at back the underskirt is laid in deep and narrow pleats; a sailor's collar may be added. Quantities required: 10 yds. *cachemire*; 2 yds. gold braid; 18 buttons.

Fig. 3.—(218).—The Muriel Toilette for a Little Girl of 6 years old: it is of *cachemire* and plaid: the dress is cut blouse style, with double *revers* and *plissés*. It will require 3 yds. double-width *cachemire*; 1 yd. plaid; 12 buttons.

Fig. 4.—(219).—The Effie Toilette for a Young Lady 15 years of age. The jacket is of grey cloth, tailor-made; it is double-breasted, and trimmed with rows of machine stitching. Will take 2½ yds. cloth; 24 buttons.

Fig. 5.—(220).—The Lucia, a Little Girl's Toilette (age 7) of *cachemire*, trimmed with red piping and embroidery: it is cut *princesse* style, and ornamented by a cape. A sash heads the *plissé* flounce. It will require 3½ yds. *cachemire*; 5 yds. embroidery; 4 yd. red *cachemire* for pipings; 12 buttons.

Fig. 6.—(221).—The Tottie, a pretty Baby's Toilette of pink *cachemire*, gathered on the shoulders, and at waist; pleated at back, crossed by a broad band, edged by embroidery; likewise the broad collar and cuffs, and the edge of dress. Quantities required: 2½ yds. *cachemire*; 4½ yds. embroidery; 6 buttons.

## PLATE THE THIRD.

.\* The upper part of this Plate contains the latest novelties in BONNETS.

CHAPEAU VISCONTI in grey Chip, trimmed with black velvet, corn flowers, and poppies.

MOURNING BONNET of Albert *crêpe*, folded and laid on *torade*, with a small *ruching* inside.

CHAPEAU EXCELSIOR, in bronze straw, trimmed with long ruby feathers and black velvet.

Fig. 1.—(222).—The Peninsular Travelling Costume. The whole costume is made to match, in grey *cachemire*, lined with cerise *surah*. The cloak is gathered and pleated back and front; the sleeve is very elegant, gathered at the wrist, and full: the sleeve, we may remark, is only made by the material being gathered at wrist: it is not a sleeve starting from the shoulder, like the reverse view seems to represent.

The reverse views are so small that it is very difficult to represent so much in so little space. Quantities required: 5 yds. *cachemire*; 5 yds. *surah*; 18 buttons.

Fig. 2.—(223).—Mourning Costume in paramatta, trimmed with Albert *crêpe*: the back of jacket is cut coat style, the front is pointed: the overskirt consists of a pointed drapery, well looped up at sides and at back over a wide pleated underskirt. The whole is trimmed by bands of *crêpe*. Will take 12 yds. paramatta; 2 yds. *crêpe*; 12 buttons.

Fig. 3.—(224).—The Wilfreda Promenade Costume of grey brocade, trimmed with pipings of red satin: the body is slightly pointed in front and trimmed with a *revers*, collar and cuffs: the overskirt is trimmed by a band piped with satin, a large bow of the same helps to gather it in the front. At back it is elegantly draped on an underskirt composed of bands of brocade and satin. It will take 10 yds. brocade; 5 yds. satin.

## PLATE THE FOURTH.

.\* The upper part of this Plate contains some elegant novelties in COLLARS and muslin SLEEVES.

The FICHU GIOVANELLI, made with *mousseline de l'Inde* and Malines lace: the bows and the ribbon, which passes through the *bouillonné*, may be of any color. It will take ¼ yd. *mousseline*; 5 yds. lace; 3 yds. ribbon.

The Solferino COLLAR, made with *surah* and lace: a band of embroidered *surah* is laid on the collar, between two small *plissés* of narrow lace. Quantities required: 1 yd. *surah*; 8 yds. large lace; 6 yds. narrow.

The Colonna PELERINE of lace and satin. Will take 6 yds. wide lace; 2 yds. narrow.

Fig. 1.—(225).—The Granville Costume of brown cloth and *cachemire*, trimmed with *passementerie*. The polonaise overskirt is made of cloth, trimmed with tabs, and opened in front on a *bouillonné* underskirt, trimmed with flounces, *passementerie* and bands, and headed by a folded sash of cloth. It will take 3 yds. cloth; 5 yds. *cachemire*; 12 yds. *passementerie*; 12 buttons.

Fig. 2.—(226).—The Surtees Costume of black silk and satin, trimmed with *Algerien*, which forms collar, cuffs, and band of overskirt. The jacket is gathered and *plissé* back and front: both may be of satin, or the front only; the *tablier* is pleated in front, trimmed with satin and *Algerien*: the underskirt is entirely of satin, made in *bouillonnés*, gathers, and a flounce. Quantities required: 8 yds. silk; 7 yds. satin; 1½ yds. *Algerien*.

Fig. 3.—(227).—The Pauline Costume of Navy blue poplin, edged with pipings of red satin. The body is pointed front and back, with a broad collar in front, and puffed sleeves. The overskirt is made in two draperies, draped over a thin flounced underskirt. The looping up behind forms two puffs; the end, *plissé*, in fan shape, falls over the underskirt. Will take 12 yds. poplin; ½ yd. satin; 12 buttons.

## PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

## PLATE THE SIXTH.

The Costumes on this and the two following Plates are specially designed for us by the Grands Magasins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris.

The proprietors of the Grands Magasins St. Joseph have arranged to supply our Subscribers with any of the Costumes illustrated on Plates 6, 7, or 8 at the



very moderate prices named after the Description of each. They will also pay the carriage to London on all orders above One Pound in amount. We shall be happy to give any further information, or answer any question, on receipt of a stamped and addressed envelope. Ladies when ordering, should give their total height, and the sizes of Chest and Waist.

#### JUVENILE COSTUMES.

Fig. 1.—(229).—Pinafore for a Child of 4: it is of grey linen, or blue cretonne, braided all over and edged by a *plissé* flounce, ornamented by pockets, and buttoned behind. It will take  $1\frac{1}{2}$  yds. material; 18 buttons.

Price from 8d. to 1s. 3d., according to length, at the Grands Magazins St. Joseph.

Fig. 2.—(229).—Pinafore for a Child 3 years old: it is made of grey linen, trimmed with embroidery. Quantities required:  $1\frac{1}{2}$  yds. material; 18 buttons; 3 yds. embroidery.

Price from 1s. 3d. to 2s. at the Grands Magazins St. Joseph.

Fig. 3.—(229A).—Pinafore for a Child of 3 or 4 years old. It is of grey linen or blue cretonne, trimmed with pleats and embroidery. It will take  $1\frac{1}{2}$  yds. material; 18 buttons;  $3\frac{1}{2}$  yds. embroidery.

Price from 2s. 3d. to 3s. at the Grands Magazins St. Joseph.

Fig. 4.—(230).—The Lolotte, a Little Girl's Costume for 7 years of age: it is in blue woollen, trimmed with embroidery or lace: the dress is made *en princesse*, with a scarf in front and bows behind. Quantities required: 6 yds. zephyr; 6 yds. embroidery; 6 buttons. Price at the Grands Magazins St. Joseph 13s. 6d. to 16s. 3d., according to the size required.

Fig. 5.—(231).—The Mignonette, a low-neck Dress for a Child of 3: it is of grey linen, and is trimmed with plaid. It will take 4 yds. zephyr;  $\frac{1}{2}$  yd. plaid.

Price from 5s. 6d. to 7s. according to size, at the Grands Magazins St. Joseph.

Fig. 6.—(232).—The Coquette Ulster for a Girl of 10, made from fancy-checked cloth: it is single-breasted. Will require 4 yds. material; 24 buttons.

Fig. 7.—(233).—The Comfortable, a useful Ulster for a Girl of 13. It is made of striped fancy cloth, or Tweed, trimmed with three collars, cuffs, pockets, and a flounce. Quantities required: 4 yds. material; 18 buttons.

#### PLATE THE SEVENTH.

Fig. 1.—(239).—Visite with small sleeve, made of a new material resembling poplin, and called *Drap Volontaire*: it is trimmed with marabout fringe and *passementerie*. Will take 4 yds. poplin; 6 yds. fringe; 6 yds. *passementerie*, and 1 trimming up the back.

Sold ready made by the Grands Magazins St. Joseph for £1 14s. 0d.

Fig. 2.—(240).—A Lady's Paletot made of light black cloth, trimmed with *passementerie* and fringe. Quantities required: 4 yds. cloth; 2 yds. fringe; one trimming for the back, and 7 small trimmings.

Made in *Drap Volontaire* at the Grands Magazins St. Joseph for £1 0s. 0d.

Fig. 3.—(177).—Autumn Mantilla of thin cloth or *Drap Volontaire*, lined with silk; trimmed with two rows of fringe, and a *passementerie* up the back. Will take 4 yds. material; 8 yds. fringe.

Price £1 0s. 0d. at the Grands Magazins St. Joseph.

Fig. 4.—(56).—Autumn Visite with *plissé* sleeves, made of *cachemire de l'Inde*, lined with silk, trimmed with Chantilly lace, and having an elegant trimming up the back. Quantities required: 2 yds. double-width *cachemire*; 36 yds. lace; 10 yds. narrow *passementerie*; 1 trimming up the back.

The price at the Magazins St. Joseph, is £3 0s.

Fig. 5.—(95).—Tailor-made Jacket of French *cachemire*, trimmed with *passementerie* and chenille fringe. Will take 4 yds. *cachemire*; 2 yds. fringe; 2 yds. *passementerie*.

Price £1 4s. 6d. at the Grands Magazins St. Joseph.

Fig. 6.—(241).—Louis XV Mantilla in *cachemire de l'Inde*, lined with silk, trimmed with *ruching*, Spanish lace and *passementerie*. It will take 2 yds. double-width *cachemire*; 12 yds. lace; 7 yds. *passementerie*. The price from the Grands Magazins St. Joseph is £2 12s. 6d.

#### PLATE THE EIGHTH.

Fig. 1.—(242).—Very handsome Seaside Costume made of very light pompadour material. The body forms draperies trimmed with lace, as well as the square collar, the sleeves, and the draperies of the overskirt, which falls elegantly draped on a *plissé* underskirt. Will take 16 yds. material; 14 yds. lace; 4 yds. ribbon. Price ready made, £7 8s. 6d. at the Grands Magazins St. Joseph.

Fig. 2.—(243).—Seaside Costume for a young lady of 16. It is of cream-colored *voile* (very thin material) the waist gathered front and back, trimmed with a sash of plaid silk and two long *plissé* flounces. Will require: 12 yds. *voile*;  $2\frac{1}{2}$  yds. plaid; 4 yds. lace.

Price, made up complete, £3 12s. 3d.

Fig. 3.—(244).—*Cache pousière* made with *surah* of dead leaf color, and lined with red sarcenet: it is very elegantly trimmed with small flounces and ribbon. Will take 9 yds. *surah*; 7 yds. sarcenet; 4 yds. lace. Price ready made £5 8s. 3d.

Fig. 4.—(245).—Little Girl's Blouse in sky-blue Indian *voile*, trimmed with lace and pipings of white silk or satin. Will require: 5 yds. *voile*; 3 yds. ribbon; 5 yds. lace.

Price £1 19s. 3d. at the Grands Magazins St. Joseph.

## A HARVEST OF TARES.

By G. EWART FLEMING.

### BOOK THE THIRD.—GARNERING.

#### CHAPTER VII.

##### IN LESSING WOOD.

**L**ESSING WOOD, which was part of Anne Dysart's property, lay half way between Lingford and the county town of Southminster, being about five miles from each place. There was a little wayside station (for the railway ran through the wood) at which John Somerset meant to catch the last train, and be at Lingford at half-past eleven.

This at least was what he had meant to do when writing that hasty note to Anne Dysart, but during the day his vacillating mind had undergone many changes.

He had left Southminster immediately after starting Binks with the letter on his own horse, and he set out to walk towards Lessing Wood soon after two o'clock.

He chose a roundabout road, loitering along the country lanes, and lounging through newly-mown meadows, with the listlessness of one whose mind was out of tune with Nature.

The faithful dog, who followed every turn of his master's erratic footsteps, had senses more in harmony with nature's summer-time loveliness, than John Somerset.

He had lunched at the "Crow" at Southminster, but neither the food, nor the bottle of wine which accompanied it, had removed the brooding shadow from his face.

Now and then in quiet nooks he stopped to rest, and flinging himself on the grass under some secluded hedgerow, he would try to think out his position, and come to a resolution as to his future. But it was all in vain at present.

So the long summer afternoon wore away, and the sun was tinging Lessing Wood with a blaze of glory as John Somerset came in sight of its beautiful greenery.

He walked into the wood, the dog still following. He struck into an unfrequented path, where the roots of the trees spread into a network on the ground, and walked steadily on to the heart of the wood. Once he paused to look at his watch: it was five o'clock. In two hours time he was to meet Salome, according to her peremptory appointment.

"At seven o'clock, in *Lessing Wood*, at the old place." Such was her behest, and the unhappy man was fain to keep the tryst.

The old place!

Ah! what a pang of useless regret smote his heart as he remembered the spot. It was a lovely nook in the heart of the wood, where a weeping birch drooped its green branches to the ground, and made a natural bower, and where once upon a time, in the happy, forgotten past, he, going through the wood with his dog and gun, had seen Salome sitting, and had stayed to chat with her.

She had come to Lessing Station by train for an afternoon ramble in the wood, hearing how lovely it was in its autumn dress, and had been attracted by the special beauty of this spot.

So they had chatted, wearing away the autumn afternoon, and unconsciously linking the chain which bound their destinies for good and evil; and there, by accident or design, they had met again and again, until the spot grew sacred to them—a little nook of fairyland hidden from profane eyes, and dedicate to the memory of first love.

Often and often in their brief married life had they tenderly reverted to "the old place"

as they called it, in Lessing Wood, but John Somerset had never seen it from the time when he had parted there with Salome when his father died, and his troubles began, until this day.

Never until this day, when, with trouble almost greater than he could bear, he came again to "the old place" to keep the dread appointment with his wife.

He stood upon the spot. The birch was green with summer beauty, and drooped with all the goodly grace of old. The clump of bramble interwoven with eglantine was larger, and had spread its tangled branches further abroad, but beyond this there was no change in "the old place."

There was a broken stump of a tree which had been felled years ago, over which the moss and grasses had grown, and upon this John Somerset sat down over against the birch tree. Nero, seeing his master inclined to rest, followed suit, and stretched his splendid length on the sward behind him. The heat and long walk had fatigued the dog more perceptibly than the man, and he was soon wrapped in deep and luxurious repose.

Here on the spot where, of all others, he had looked with eyes of love on Salome Saxon: here on the spot where he had met her—a shy maiden, but not unwilling to be wooed: here on the spot where he was soon to meet her, an outraged and offended wife, John Somerset sat, and slowly working out the subject in all its bearings, made up his mind how to act.

He would give up the game. He had tried it fairly, playing it with all his power and skill, and it was not worth the candle. That he had found to his cost.

He would meet Salome in this woodland stillness, and lead her to the spot once so sacred to them both, and there, lowly kneeling at her feet, he would implore her forgiveness, and ask her once again to bless and share his life.

He would plead to her for the sake of the dear little dead child to pardon him: to leave Lingford, and fly to some other country with him, where the consequences of his sin and folly would never find him out. And some-day, from the new life in the new land, he would write to the other woman he had wronged, and try to win her forgiveness too: but here thought was checked, and John Somerset had a guilty feeling that he dared not ask pardon of Anne Dysart either to-day, to-morrow, nor in all the years to come.

But Salome whom he loved, Salome who was

his sole choice and cherished darling, for whose sake and the child's he had sinned so sorely, she would forgive him, would creep to the shelter of his comforting arms again, and light his life in some other land with a faint glimmer of the brightness now missing from his existence.

So in the crisis of his life, at the edge of his doom, John Somerset dreamt dreams and saw visions of a revived happiness, a happiness he had not deserved, a happiness never to be his,—saw harvests other than that which was growing from the seed he had planted: dream-harvests, into which no sickle in his hand was ever to be thrust.

*"Sick dreams and sad of a dull delight,  
For what shall it profit when men are dead  
To have lived, to have loved with the whole  
soul's might,  
To have looked for day when the day was fled."*

\* \* \* \* \*

Henry Solland went straight home after his interview with Mrs. Somerset-Dysart. He felt somewhat comforted and hopeful, relying on the lady's assurance that she and her husband were going abroad immediately, and he trusted that time and absence would conquer Salome's perverted liking for another woman's husband.

His mother had gone by appointment to drink tea at Maythorn's farm, and of Salome's whereabouts at present he had no idea. He knew that she was not in her chamber, for during her absence with her pupils the small maid-of-all-work was wont to tidy up the room, and Mr. Solland could hear her now, singing over her task. Presently she passed through the kitchen, leaving behind her a waste-paper basket, full of torn scraps of paper, soiled ends of ribbon, and other etcetera, from which she meant, doubtless, by-and-bye to select such delectable items as seemed good in her eyes for her personal adornment.

Henry Solland saw her pass out of the house by the back door, and move in the direction of a public pump, at which, as her mistress was absent, her stay would be long, according to precedent.

Whether it was that the smallest thing Salome had touched had a sacred value in Henry Solland's eyes, or whether he was actuated by the jealousy which prompts its possessor to the meanest actions, I know not, but he regarded Salome's waste-paper basket, full of torn scraps of paper, with an eager eye,

and soon rising, lifted it to the table to examine its contents more closely.

The first thing that arrested his attention was a scrap of blotting-paper, on which the traces of Salome's distinct quill-pen writing were plainly visible.

He took the sheet in his hand, and smoothed out the creases, then crossing to the mantle-piece, held up the paper before the little oval mirror. The first few words were nearly illegible, but he made out "*forbid*" and "*Lingford*," and in the next line "*I also will be there and denounce you*."

Then followed words which were plain enough, and stood out with startling distinctness before the eyes of the unhappy man who read them:

*"Meet me in Lessing Wood at the old place to-morrow evening, at seven, and hear——"*

Here again the words grew indistinct, but Henry Solland had read enough.

He crumpled up the paper, and thrust it into his breast pocket, and then looked at the little clock that ticked under the tell-tale mirror.

"In Lessing Wood at seven," he muttered, "and it is now six. Can I do it in the time? and can I find the spot? I will try."

He passed out of the cottage, and striking through the churchyard, made for the same fields through which he had walked light-hearted and content on the morning after the Lingford concert, when he had met John Somerset and Nero the dog, on the edge of Lessing Common.

He had in his hand a heavy stick. It was one which had belonged to his father, a jolly country farmer, who had carried it for a protection in his lonely rides homeward on market nights, and who had once used it for his personal safety and advantage on the forehead of a mad bull, to the great detriment, disadvantage, and fatal injury of the animal.

I do not care, my reader, to ask you to walk with Henry Solland through the fields, across the common, and so into Lessing on that summer evening, for he had evil company with him in his own thoughts.

Some evil fate guided him into the right path, and he turned a corner of the mossy wood-way with silent haste, just in time to see Salome's figure disappearing in the direction of the little station, while John Somerset stood where she had left him, looking after her, the dog yet sleeping by his side.

Henry Solland held his very breath as he watched his rival's movements. John Somerset re-seated himself on the mossy tree-trunk, and



leaned his head on his hand.

For what was the other waiting?

Minute after minute glided by, but neither stirred. John Somerset sat and mused, a look of horrible suffering on his face. Henry Solland remained in ambush behind the thick boughs of a juniper-tree, and the dog slept on. At last a railway whistle sounded in the distance, then the noise of the coming train stopped: a pause, and the train went on; the sound of it died away in the distance; the shaken wood-echoes stilled themselves again, the wood-pigeon's note sounded softly in the distance, and then Henry Solland stepped forward towards "the old place," to meet his foe!

## CHAPTER VIII.

### AFTER THE HARVEST.

Jarvis took "The Rover" to meet the 11.30 train from Southminster, but his master had not come. The groom waited until the little stream of passengers had dispersed, but Mr. Somerset-Dysart was not among them, and he was fain to lead "The Rover" back to The Glen.

On his way through the town he was attracted by a little crowd assembled in the moonlight round the door of the cottage by the church. At the porch stood Mrs. Solland in tears, and wondering volubly to her sympathising neighbours where Henry could be. Jarvis stopped to hear the story of how Mr. Solland should have been present at the usual meeting of the Church choir, and had not arrived, and how at this late hour, nearly midnight, he had not been seen or heard.

"And Miss Saxon ain't in neither," chimed in the miniature maid; "she 'ave bin out ever since five o'clock."

Another sympathising murmur followed, and the groom remarked:

"Blest if I don't think everybody's going cracked, for my governor was to 'a' come back by the 'leven-thirty, and 'ave never turned up. It's the full o' the moon, too."

At this moment the little group was joined by Dr. Meadows, who was also on his way home from the station.

"What's up, good people?" he inquired, in his jolly way, as he stepped up to the gate.

"Oh, sir," cried the poor mother, "my son is missing. We cannot find him anywhere."

"Missing!" cried Dr. Meadows. "Henry Solland missing!"

"Who says Henry Solland is missing?" cried another voice, at a little distance.

All looked with sudden terror in the direction of the churchyard wicket.

There, looking white and unearthly in the moonlight, her light summer dress torn by brambles, and hanging in tatters, her hat gone, and an ominous dark patch on the front of her skirt, as if she had knelt down in blood, stood Salome Somerset.

In another moment she was in their midst.

"Who says Henry Solland is missing?" she repeated, looking round on the crowd, who shrank back affrighted at the awful look in her vacant eyes: "I can show you all the place where Henry Solland lies, with the wound in his throat, and the dog beside him still."

There was a frightened scream among the women, and Mrs. Solland dropped nearly fainting into Jenny Maythorn's sympathising arms.

One of the men turned somewhat roughly to Salome, as if to reproach her, but Dr. Meadows' practised eye had read the terrible truth in her face:

"Do not touch her," he said in a whisper; "do not speak to her. *She is mad.*"

"Come with me," he continued, taking Salome's arm, as if to lead her away.

"Oh, I know you," she cried, as if in ecstasy: "you are Dr. Meadows. You can do John good. He is not dead, you know: he is warm yet. Come with me to John."

"To John?" he questioned.

"Yes, yes," was the impatient answer, "to John—to Mr. Somerset—to my husband. They are both in Lessing Wood, and the dog. Come quickly."

"If she means my governor," said honest Jarvis, "I shall follow her and see it out, if she leads me to——"

The groom's closing words were lost in a murmur that rose around.

"If harm have happened to Mr. Somerset, we should see to it," said Dr. Meadows, raising his voice.

"Or to Henry Solland," said several of the humbler sort.

"Why don't you hurry?" cried Salome, wringing her hands impatiently, and turning from the group she broke away, and re-entered the churchyard.

"At any cost I follow her," said Dr. Meadows.

"And so do I," said Jarvis.

"And I will mind 'The Rover,'" volunteered a small youth in corduroys, panting and eager for the charge with which Jarvis solemnly endowed him. Several men followed, and the women entered into the cottage with Mrs.

Solland, to help her, by their sympathy, to bear the time of horrible suspense.

Never in all their lives did those who followed Salome Somerset through the moonlight forget that dreadful walk. She kept ever a little in advance of them, but was closely followed by Dr. Meadows and Jarvis, and now and then she would turn her weird gaze upon them and encourage them to speed by an impatient movement of her hand.

On through the fields, looking ghostly in the moonlight, over the weird and silent common, and into the recesses of the wood.

As the gate that opened from the common into the wood clanged behind them, an ominous sound smote upon their ears—the deep baying of a dog.

"She 'ave told the truth in one thing," whispered Jarvis. "Nero is there. I could swear to his voice among a thousand, and I warrant where he is the master's never far off."

On through the green wood-paths, the white figure flitting before, turning on them now and then a glance of awful encouragement; breaking down tender young branches, and crushing the green fern-fronds in their rough and hasty passage, they passed, on and on, the deathly silence broken at intervals by the baying of the dog, until they also came to "the old place."

The moonlight fell broadly on the open space where the two men lay dead. The green-sward was torn up, showing how violent had been that deadly struggle, and in the clenched hands of John Somerset there remained a portion of his assailant's clothing. More than one dreadful bruise disfigured that comely countenance, proving how dearly Salome's husband had sold his life. But the wound through which that life had ebbed out gaped, staring and awful, on his right temple, dabbling with blood the thick curls that had once been Salome's pride.

And the other? At a little distance he lay, a prone and dreadful heap, the ground torn up around him by other footmarks than those of man, a horrible wound torn in his throat, and the dog, as if in fear that he should rise again, still sitting by, keeping watch and ward over his fallen foe, and his master's murderer.

The sheaves are gathered, and now, my reader, what remains of the Harvest of Tares? One wretched woman wearing her life away in the county lunatic asylum, and another, per-

haps more wretched, because she can *remember*, trying to live down the scandal which attaches itself to the memory of the man she loved so well, but so unwisely.

And yet a third woman—aged and infirm, broken-hearted and desolate, who goes mourning to the grave for the loss of one who, whatever he may have been to others, was to her a good and faithful son.

These are the lives that are left.

And what share has the grave in the goodly harvest?

The sweet child, the budding blossom, the little Violet who lies in Liscott churchyard:

The strong young man who had his life before him, who might have lived to an honored and useful old age but for his love for Salome—a love he would never have felt had he known her to be another man's wife:

And lastly, the sower of the seed. He lived to reap his bitter harvest, to see his deep-laid schemes fail one by one, and to hear at the last his passionate pleadings for love and reunion treated with scorn and loathing. Salome had left him with bitterness and hatred in her heart, and the last look she had given him had been one of abhorrence.

He never knew that she had crept back again, having just missed the train, to repent her of her cruel words, and to part in peace from him: he never knew that she knelt on the ground, stained by his adversary's blood, and lifted up her voice in such passionate despair as finally overturned the balance of her long trembling mind.

He died a violent death, unforgiven by the wife he had loved even while he wronged her.

You remember, reader, the parable of the mustard-seed? So, also, is it if a man sow tares among the good seed which God has given him for the Harvest of Life.

[CONCLUSION.]

## The Court and High Life.

THE Court, after remaining during the month in the Isle of Wight, left Osborne on August 23rd for the north. Her Majesty, with Princess Beatrice, remained three days at Holyrood, and left for Balmoral on the evening of the 26th. The Court is expected to remain in the Highlands about three months.

Their Royal Highnesses the Prince and Princess of Wales are expected in Liverpool on the 8th of September to open the new docks. The proceedings in honor of the ceremonial will be limited to the daytime, as their royal highnesses desire to proceed to Scotland the same evening.

The Duke and Duchess of Edinburgh are in Leith. The Duke and Duchess of Connaught have been residing during the month at Aldershot.

Prince and Princess Christian will pay a visit to Scotland during the autumn.

The Princess Louise (Marchioness of Lorne) will leave England for Quebec on October 20th.

The King and Queen of Spain, with the Princess of the Asturias, and the sisters of the King, are staying at Comillas, a small bathing place in Santander, where the princesses are taking the baths.

The Queen of Portugal, who is in delicate health, is about to pay a visit to the Pyrenees in hope of recovery.

The Comtesse d'En, Imperial Princess of Brazil, has given birth to a son (her third child) at Passy, near Paris.

The Duke of Athole has returned from his visit to the United States.

The Marchioness of Salisbury and family have left town for the Chalet Cecil, near Dieppe.

The marriage of His Grace the Duke of Argyll to the Hon. Mrs. Anson took place privately at Danbury Palace, Chelmsford, on August 13th. The Duchess is the eldest daughter of the Bishop of St. Alban's and the Hon. Mrs. Claughton, and niece of the Earl of Dudley.

The marriage of Mr. C. K. Francis and Miss Alma Lovell, eldest daughter of Mr. and Lady Rose Lovell, took place at St. Paul's, Knightsbridge, on August 9th. The bride's dress of white brocade satin was very elegant, and she wore splendid jewels. The seven bridesmaids were charmingly dressed in white *voile religieuse*, trimmed with coffee-colored lace and blue bows, and each lady carried a bouquet of sweetpeas. A very large and fashionable company witnessed the ceremony. The happy couple left town early in the afternoon for Ascott Lodge, Leighton, the bride's travelling dress consisting of an elegant arrangement of light and dark blue satin and velvet, and straw bonnet, trimmed with field flowers.

It is stated that a marriage is arranged between Count Wilhelm Bismarck, son of the German Chancellor, and the Countess Hélène Andrassy.

We regret to announce the death of the Earl of Gainsborough, who expired very suddenly at University College Hospital, on August 13th. His lordship, who had voted the night before in the House of Lords, was on his way to Exton Park, when he was seized with fainting in the cab which was conveying him to St. Pancras Station. The deceased earl was born in 1818, and is succeeded in the title by his eldest son, Viscount Campden.

Among other deaths in high life we may remark those of Lieutenant-Colonel the Hon. W. Talbot, brother of Lord Talbot de Malahide; and his sister, Lady Airey; the Hon. Mrs. Congreve; the Hon. R. Hare; Mrs. Gwynne-Holford; the Hon. Mrs. Lewis.

## The Theatres.

\* \* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### THEATRE ROYAL, COVENT GARDEN. PROMENADE CONCERTS

These ever-popular concerts commenced this season on August 6th, under the able management and conductorship of Mr. Gwyllym Crowe. Mr. Crowe is a musician of known skill and ability, having been musical director at the far-famed Southport Aquarium. Of Mr. Crowe's talent as *chef d'orchestre* it is impossible to speak too highly; he conducts with a precision and delicacy which cannot fail to be recognised by the musical public. In addition to Mr. Crowe's splendid band of 100 performers (all selected from

the best orchestras) he has engaged the most eminent vocalists and instrumentalists of the day, thus affording to all classes of the music-loving public an opportunity of enjoying a highly intellectual musical treat at the smallest possible cost. The theatre is decorated by huge Japanese lanterns, illuminated by the electric light, producing a charming effect, and this season the Floral Hall, where smoking is permitted, is added to the Promenade. On Saturday August 13th the great American contralto, Madame Antoinette Sterling, made her first appearance, receiving (it is needless to say) the usual ovation, and this charming vocalist has never been heard to greater advantage than at this series of concerts. Mr. Gwyllym Crowe adds to his other varied musical talents that of being a composer of great ability: his charming new waltzes gain immense applause whenever they are performed. We hope the public will hear more of this talented composer's productions, which cannot fail to become popular in every drawing-room.

### DRURY LANE.

A genuine and thoroughly well-deserved success has attended the production of *Youth*, and one, moreover, which is signal and remarkable even under Mr. Augustus Harris's management, which has been famous for successes. The plot of the play is admirable and well thought-out, the dialogue terse and telling, and the acting exceptionally good, even for Drury Lane. Mr. Augustus Harris as Frank Darlington surpasses himself, investing the character with manly frankness, and an impulsive if mistaken generosity, which is very effective. He is, perhaps, at his best in the convict scene, and the few expressive words he speaks concerning juvenile offenders might well secure the attention of the Home Secretary. Mr. Ryder is good as the clergyman, and so are Messrs. Vernon and Charles as Major Reekley and Captain Lavender. Miss Litton sustains the part of Eve de Malvoisie with a grace that invests an ungrateful part with her own charm, and she is ably supported by Miss Louise Willes as Mrs. Darlington. Mrs. Billington makes the most of her small part, and Miss Helen Cresswell presents a very charming Alice Wenlock. A word must be said in praise of the supers. The village congregation, and the crowd watching the departure of the troop-ship, act with a realism and spirit worthy of all praise, and help, in a large measure, the success of the tableaux in which they appear. The river scene is very lovely, and Frank's chambers, as furnished by Messrs. Gillow, superb. The troop-ship is simply wonderful, and not less interesting is the Defence of Hawk's Point, in which the hero perils himself for Death or Glory. Our limited space forbids us to speak of the dresses at present, but we may revert to them next month. A long run is evidently before the *Youth* of Messrs. Augustus Harris and Paul Merritt.

### HAYMARKET.

The autumn season at this house is under the management of Mr. C. Francis, the principal attraction being a new comedy-opera bouffe in three acts, entitled *Madame Rose*. It is preceded by the *petite* comedy, in two acts, *The Little Treasure*, which is charmingly acted, and very well received.

### THE PRINCESS'S.

Here the signal success of *The Old Love and the New* continues an uninterrupted course. The story of domestic love which is so charmingly told by the authors is perfectly interpreted by Mr. Wilson Barrett and his strong company, and the representation from first to last wins and keeps the sympathy and approval of the audience. The play is still preceded by *Two Old Boys*, in which Mr. G. W. Anson appears to the great delight of those who are wise enough to be in time to see him.

### THE FOULT.

The summer season, under the management of Mr. Carton, has been marked by the unqualified success of Mr. Pinero's comedy *Imprudence*. It is charming.

(Continued on page 12.)



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 „ 497.—Lawn Tennis Tunique, (Pinafore style).  
 „ 498.—Princess Dress with long full train.  
 „ 499.—New Princess Robe for Morning wear. Medium train, moderately full at back.  
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 „ 25.—The Lisette Costume. Corset, draped tabliers, and bouffant.  
 „ 28.—The Hertford Costume. Corset redingote, and upper skirt.  
 „ 30.—The Biddulph Visiting Costume Corset Princess, and draperies.  
 „ 32.—The Janzé Promenade Costume. Pointed Corset, Upper skirt, and bouffant.  
 „ 34.—The Valleroy Promenade Costume with Cape and Hood.  
 „ 35.—The Sandringham Costume. Draped Polonaise Princess.  
 „ 36.—The Mellina black satin Costume. Corset, upper skirt and bouffant.  
 „ 37.—The Hervé Promenade Costume.  
 „ 38.—The Beauvau Dinner Dress.  
 „ 39.—The Du Barry Ball Dress. Corset and draperies.  
 „ 40.—The Lucet Dinner Dress. Corset a Gilet, and draped tunique.  
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 „ 59.—The Bischoffsheim Costume. Corset Redingote with cape, tunique and bouffant.  
 „ 60.—Travelling Costume. Corset, tablier, and bouffant.  
 „ 74.—The Croisette Costume. Corset a basquine. Habit, tunique, and bouffant.  
 „ 77.—The Perier Travelling Costume. Double-breasted Corset Redingote, and tunique.  
 „ 78.—The Agincourt Travelling Costume.  
 „ 79.—Princess Dressing Gown.  
 „ 58.—Princess Night Dress.

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 „ 129.—Afternoon Promenade Costume. 9d.  
 „ 130.—Satin Promenade Costume. 9d.  
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 „ 169a.—The Clarisse Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.  
 „ 170.—Costume for an elderly lady. Long Jacket, with plaid front, gathered on chest, and trained skirt. 9d.  
 „ 171.—The Mildred Promenade Costume. 7d.  
 „ 172.—The Fane Costume. Polonaise, cape and scarf. 9d.  
 „ 173.—Visiting Costume for black silk. 9d.  
 „ 180.—The Pavot Costume. 9d.  
 „ 181.—The Palmier Costume. 9d.  
 „ 182.—The Verveine Costume. 9d.  
 „ 183.—The Amarante Costume. 9d.  
 „ 184.—The Jacinthe Costume. 9d.  
 „ 185.—The Eglantine Costume. 9d.  
 „ 186a.—The Helena Promenade Toilette. 9d.  
 „ 188.—Promenade Costume. 9d.

G.—Swiss Belt for gathered Bodice. 3d.

#### AUGUST, 1881.

- „ 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.  
 „ 191.—The Duncombe Costume. Corset a revers, tablier, and bouffant. 6d.  
 „ 192.—The Freychet Beside Costume. Draped polonaise, draperies, 6d.: gathered Cape, 3d.  
 „ 193.—The De Salis Concert Toilette. 6d.  
 „ 194.—The Dashwood Dinner Toilette. 9d.  
 „ 195.—The Montresor Costume. Gathered corse, folded tunique, and draperies. 9d.  
 „ 196.—The Guiché Costume. Full polonaise, gathered at neck and waist, with leg of mutton sleeve. 6d.  
 „ 197.—The Merode Black Silk Costume. 9d.  
 „ 198.—The Kilmorye Costume. Corset, and Polonaise overskirt. 6d.  
 „ 199.—The Amicia Costume for cloth. 6d.  
 „ 201.—The Otway Travelling Costume. Corset, tunique, and cape.  
 „ 202.—The Violet Costume. 9d.  
 „ 203.—The Palmier Costume. 9d.  
 „ 204.—The Pivoine Dress. 9d.  
 „ 205.—The Marjolaine Costume. 9d.  
 „ 206.—The Narcisse Costume. 9d.  
 „ 207.—The Melianthe Costume. 9d.  
 „ 210.—Travelling Costume. 9d.  
 „ 211.—Moire Antique Dress. 6d.

#### PATTERNS FOR SEPTEMBER, 1881.

##### Plate 1.

- „ 213.—The Tremayne Costume. Corset, upper skirt, and bouffant. 7d.  
 „ 214.—The Rosse Costume. Double-breasted jacket and upper skirt. 6d.  
 „ 215.—The Dartery Costume. Body, slashed sleeve, tunique and bouffant. 7d.

##### Plate 2.

- „ 216.—The Sylvie Costume for a child of 5. 3d.  
 „ 217.—The Constance Costume for a young lady of 14. 6d.  
 „ 218.—The Muriel Toilette for a little girl of 6. 3d.  
 „ 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.  
 „ 220.—The Lucia Promenade Costume for a little girl of 7. 3d.  
 „ 221.—The Tottie Dress, for a baby of 3 or 4. 3d.

##### Plate 3.

- „ 222.—The Peninsular, a new gathered Mantle. 6d.  
 „ 223.—Mourning Costume. 9d.  
 „ 224.—The Wilfreda Promenade Costume; corset and tunique. 9d.

##### Plate 4.

- „ 225.—The Granville Polonaise and Scarf. 6d.  
 „ 226.—The Surtees Black Silk Costume. Corset, upper skirt, and bouffant. 7d.  
 „ 227.—The Pauline Costume. Corset, with puffed sleeve. 6d.  
 „ 227a.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.

##### Plate 6.

- „ 228.—Child's Pinafore. 3d. (Given full-sized with this Magazine.)  
 „ 229 & 229a.—Pinafores for children of 3 years old. 3d.  
 „ 230.—The Lolotte Costume for a girl of 7. 3d.  
 „ 231.—The Mignonette Low-necked Dress for a child of 3. 3d.

Continued on next page.

SEPTEMBER PATTERNS, Continued.

- .. 232.—The Coquette Ulster for a girl of 10. 3d.  
.. 233.—The "Comfortable" Ulster for a young lady of 13. 6d.

Plate 7.

EARLY AUTUMN MANTLES.

- .. 239.—Dolman Visite with small sleeves. 6d.  
.. 240.—Double breasted Paletot. 6d.  
.. 177.—Autumn Mantilla. 6d.  
.. 56.—Autumn Visite. 6d.  
.. 85.—Tailor-made Jacket. 6d.  
.. 241.—Louis XV Mantilla. 6d.  
.. 242.—Seaside Costume. 7d.  
.. 243.—Costume for a young lady of 16. 6d.  
.. 244.—Close-fitting Mother Hubbard Mantle, new style. 7d.  
.. 245.—Little Girl's Blouse. 3d.

Plate 8.

NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.  
Sixpence and Sevenpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.  
.. 2.—Dress Skirt, walking Length; (Trotteuse.)  
.. 3.—Dress Skirt, medium train.  
.. 4.—Dress Skirt, long round train.  
.. 5.—Dress Skirt, long square train.  
The above set of five dress skirts is supplied, for 1s. 9d.; or any three for 1s. 1d.  
.. 212.—Short skirt with moveable train, with illustration and description. 7d.

LADIES'

MANTLES, PALETOTS, PELISSES, &c.

Price 6d. Each.

JACKETS, MANTLES, &c. FOR SPRING AND SUMMER, 1881.

- .. 43.—Waterproof, with deep Cape.  
.. 56.—The Clarice Visite Mantle.  
.. 67.—New French Mother Hubbard Mantle.  
.. 93.—The Balmoral Visite.  
.. 94.—The Coquette Jacket, fastening from left to right.  
.. 95.—The Hussar. A tight-fitting military Jacket.  
.. 96.—The Newmarket Jacket. Redingote style, and double breasted.  
.. 97.—The Duchesse Mantle.  
.. 98.—The Mirabel jacket for silk or poplin.  
.. 99.—The Rosetta Mantelet, a pretty summer style.  
.. 99A.—Summer Mantelette with gathered shoulders. 6d.  
.. 100.—The Helena Visite, for morning or evening wear.  
.. 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.  
.. 102.—The Derby Dust Cloak. Visite style.  
.. 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.  
.. 104.—The Mother Shipton Mantle.  
.. 111.—Pelisse, very rich style.  
.. 114.—The Maynard Visite Mantilla. 6d.  
.. 123.—The Esme Visite Mantle. 6d.  
.. 134.—The Visite Mantilla. 6d.  
.. 135.—New Visite, rich style. 6d.  
.. 136.—Elegant Visite Mantle. 6d.  
.. 144.—The Josephine Mantilla: a pretty summer style. 6d.  
.. 153.—The Cinq Mars Summer Visite Mantle. 6d.  
.. 158.—New Visite, with gathered shoulder. 6d.  
.. 164.—The Zephyr Summer Mantle. 6d.  
.. 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.  
.. 177.—The Altona Visite Mantle. 6d.  
.. 178.—The Laine Fichu. 6d.  
.. 179.—The Hildegarde Visite with sleeves. 6d.  
.. 189.—The Parisian Mantelet. 6d.  
.. 200.—The Kinsale Mantilla. 6d.

USEFUL STANDARD STYLES.

- .. 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.  
.. 26.—The Dora Sortis du Bal.  
.. 239.—Circular Cloak, or Rotonde, with round or pointed hood.  
.. 246.—The Biarritz Sortis de bal; very elegant and novel.  
.. 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.  
.. 423.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.  
.. 425.—Marcia Pelisse for velvet. Half tight-fitting.  
.. 425.—Austrian Visite Mantle for silk or cashmere.  
.. 426.—The Portia Visite, with gathered sleeve.  
.. 429.—The Somerset Ulster, double-breasted, with shawl collar.  
.. 430.—The Montrose Ulster, double-breasted with triple Carrick capes.  
.. 431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.  
.. 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.  
.. 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.  
.. 490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.  
.. 493A.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.  
.. 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
M 2.—Mourning Costume, pointed corsage & tunique.  
M 3.—Mourning Visite Mantle.  
M 4.—Mourning Paletot, double-breasted.  
M 5.—Widow's Mourning Dress. Corsage and open tunique.  
M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
M 7.—Half-Mourning Costume. Corsage Princesses, draperies and bouffant.  
M 8.—Mourning Costume. Corsage-Redingote and skirt.  
M 9.—Mourning Costume. Corsage and Tunique.  
M 10.—Deep Mourning Costume.  
M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
M 12.—Half-mourning Pelerine Mantle, with pointed ends.  
M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.  
\* \* For Underskirts, see above.

NEW SLEEVES 3d. EACH.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.  
B.—Sleeve with three rows of puffs.  
C.—Abbé Sleeve, with Cape.  
D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.  
E.—Tight sleeve, with scollops and puff, buttoning four buttons.  
F.—Tight sleeve, with three puffs at back.  
N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1881.

- .. 20.—Baby's Toilette for a child of 4 years. Corsage Princesses, and plastron and capes.  
.. 21.—The Clementina Costume, for a girl of 8 to 9.  
.. 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
.. 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.  
.. 29.—Promenade Costume, for a girl of 10 or 12.  
.. 33A.—Baby's first Pelisse, with Cape.  
.. 61.—The Cecile Visite for a girl of 10.  
.. 62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.  
.. 63.—The Little Pearl Costume for a Child of 4.  
.. 64.—The Emma Costume for a girl of 12. Princess tunique, with Sailor's collar.  
.. 65.—The Janet Dress for a girl of 5.  
.. 66.—The Coralie Costume for a girl of 8.  
.. 67A.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
.. 70.—Double-breasted Jacket for a little girl of 5.  
.. 71.—Walking Costume for a girl of 7.  
.. 72.—Walking Dress for a young lady of 14. Princess tunique and draperies.  
.. 80.—Costume for a boy or girl of 4 or 5.  
.. 109.—Outdoor Jacket for a girl of six or seven.  
.. 137.—Little Edith's Costume for a girl of 10.  
.. 138.—The Lucia Costume, for a child of 5.  
.. 139.—The Elaine Afternoon Toilette for a girl of 7.  
.. 142A.—Mother Hubbard Shoulder Cape. 3d.  
.. 161.—Little Girl's Costume for 8 years old. 3d.  
.. 175.—Child's Frock. 3d.  
.. 176.—Child's Pelisse with double cape. 4d.  
.. 175A.—Boy's high necked Blouse, with deep plissé cape. 3d.  
.. 187A.—Child's Brighton Toilette, (7 to 8 years) 3d.  
.. 208.—Boy's Milanese Costume. 10 years old. 3d.  
.. 209.—Boy's Hungarian Blouse. 3d.

USEFUL STANDARD STYLES.

- J 1.—Lawn Tennis Pinaflore for a girl of 7 or 8.  
J 2.—The same Pinaflore, for a girl of 11 to 12.  
J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.  
J 4.—Zouave Suit for boy 8 or 9 years old.  
J 5.—Man of War suit for a boy 9 or 10 years. 6d.  
J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.  
J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
J 10.—The Louise Costume for a little girl of 9 or 10. Robe Princesses and kilted flounce.  
J 11.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.  
J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.  
J 13.—Princess Dress for a child of 4.  
J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
J 15.—Ditto ditto for a girl of 14. 6d.  
J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.  
J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
J 18.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.  
J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
J 22.—The Clarice Dress for a little girl 6 years old.  
J 23.—Princess Frock with low neck and short sleeve for a child of 8. 3d.  
No. 338A.—The Orleans Lawn Tennis Pinaflore, for a girl of 14 or 15. 6d.

JUVENILE COSTUMES, Continued.

- .. 328A.—Ditto ditto for a girl of 10. 3d.  
.. 336.—Princess Dress for a Girl of 15. 6d.  
.. 337.—Princess Dress for a Girl of 12.  
.. 337A.—Robe Princesses for a girl of 9 years old.  
.. 349.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.  
.. 399.—The Annette Costume. Draped Princesses tunique for a Girl of 8 to 10.  
.. 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
.. 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
.. 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.  
.. 403.—The Florence Toilette, for a Girl of 11 or 12. Princess robe with ash.  
.. 404.—Little Victorine's Costume. Blouse dress with sailor's collar and ash.  
.. 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.  
.. 485.—The Victoria Costume, for a Girl of 14 to 15.  
.. 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
.. 491.—Little Boy's Costume for 5 years old. 3d.  
.. 493.—Haukerchief Costume, for a Girl of 11 or 12. Very novel style.

STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN'S & GIRLS' sizes 3d. each.

Chest Measure 19, age 2; chest 20 $\frac{1}{2}$ , age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28 $\frac{1}{2}$ , age 12 to 13; chest 30, age 14 to 15. Or may be had in brown paper, price 6d. each; the complete set, 2s. 6d.

LADIES' SIZES, 4d. each.

Chest Measures,—31 $\frac{1}{2}$ , 33, 34 $\frac{1}{2}$ , 36, 37 $\frac{1}{2}$ , 39 $\frac{1}{2}$ , 41, 42 $\frac{1}{2}$ . Or may be had in brown paper, 6d. each; the complete set, 3s.

\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

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#### THE MANCUNION FAST PILE VELVETEEN.

We are pleased to call the attention of our readers to this elegant material, which now stands pre-eminent among the many makes of velveteen which are offered to the public. The manufacturers have still further improved on the original excellence, and the material now offered by them may be said to have really reached perfection. The extreme depth of shade, the softness, delicacy of touch, and silky richness render it impossible to distinguish the Mancunium Velveteen from real Lyons Velvet. The successful effect it produces in drapery, or any arrangement with other fabrics, makes it as valuable to the wearer as if it had cost four times the price. A most important item in the success of the Mancunium is that it may be made up in any way, such as gathering, kitting, &c., without fear of wearing out, as it is absolutely a *fast-pile* velveteen, and is guaranteed to resist any amount of friction. This, as all our fair readers will admit, is an immense advantage at the present time when a plain dress, however rich the material, is no longer the fashion. Ladies should be careful, in purchasing the velveteen, to ask for the *Mancunium Fast Pile*, as the manufacturers hold themselves responsible to the fullest extent for any loss, if their velveteens, which bear their special mark, should prove defective in wear. This guarantee is a sufficient proof of the excellence of their goods, and of their faith in the success of their improvements.

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MARIA writes:—

"I am very much pleased with your Magazine, which was recommended to me by a friend, and which

I saw for the first time this month. I am forewoman in a large draper's establishment in a country town, and the friend who recommended your journal holds a similar position in a London house. She told me I should find both your Magazine and patterns most useful. The book itself I can speak for already, for it seems to me to contain about *double the quantity of really useful matter* that I find in any other, and the styles are so simple and elegant. I am now going to try your Paris Model Patterns, so I enclose 5s., and should feel obliged if you will make me such a selection of dresses and mantles as you think suitable. If I am as well pleased with them as with the book I shall be a frequent customer. I have ordered the Magazine through our local bookseller. Please select the mantle patterns with a view of being rather expensively trimmed."

MRS. F. writes:—

"Please send me particulars of your Model Bust. A friend of mine who has purchased one, speaks very highly of it, and says she would not be without it for any money."

GERALDINE writes:—

"I must tell you how successful I have been with the pattern I had from you early this month. I do not suppose that you remember me among the hundreds of your customers, but the pattern was 196, and I have made a most charming dress of it. I made it up in black satin-striped grenadine, with cream-colored lace, and it has been wonderfully admired."

MRS. JAMES writes:—

"I have taken your valuable Magazine for 15 years, and I can truly say that I never saw its equal from the commencement of my using it, but now it has so much improved, and has so much more information, that I would not be without it for three times its cost."

A MOTHER writes:—

"I am looking forward quite eagerly to your September No. for the Plate of Juvenile Costumes. I never have my children's spring or winter dresses made until I have seen it since you have begun to give the half-yearly plate in March and September. It is invaluable to mothers, and to all indeed who make children's garments."

*We are delighted to find that our efforts to please are still appreciated by our fair readers. We believe that the present number will be found of great service in guiding ladies as to the selection and make of their children's dresses, as well as containing many novelties for their own wear.*—ED.

GRACE.—You could use the crimson plush to the best advantage by making a *casaque* like 214. It can be worn with a black or crimson skirt, or one of a light shade, like that in the engraving.

VOYAGEUSE.—Nothing could be better suited for the purpose you name than 222 in the present number.

PERTH.—See the children's dresses in our present number. 217 would be especially suitable for the first-named purpose, and 221 in either pink, blue, or white would make a charming little bridesmaid's toilette.

Letters specially acknowledged from G. S., L. O. T., Miss H., Mrs. M., Miss Thompson, P. H., &c., &c.

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We will send, on receipt of twelve stamps, the September Number of the "Gentleman's Magazine of Fashion," which contains two beautifully colored plates of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each.

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MARIA writes:—

"I am very much pleased with your Magazine, which was recommended to me by a friend, and which

I saw for the first time this month. I am forewoman in a large draper's establishment in a country town, and the friend who recommended your journal holds a similar position in a London house. She told me I should find both your Magazine and patterns most useful. The book itself I can speak for already, for it seems to me to contain about double the quantity of really useful matter that I find in any other, and the styles are so simple and elegant. I am now going to try your Paris Model Patterns, so I enclose 5s., and should feel obliged if you will make me such a selection of dresses and mantles as you think suitable. If I am as well pleased with them as with the book I shall be a frequent customer. I have ordered the Magazine through our local bookseller. Please select the mantle patterns with a view of being rather expensively trimmed."

Mrs. F. writes:—

"Please send me particulars of your Model Book. A friend of mine who has purchased one, speaks very highly of it, and says she would not be without it for any money."

GERALDINE writes:—

"I must tell you how successful I have been with the pattern I had from you early this month. I do not suppose that you remember me among the hundreds of your customers, but the pattern was 1 and I have made a most charming dress of it. I made it up in black satin-striped grenadine, with cream-colored lace, and it has been wonderfully admired."

Mrs. JAMES writes:—

"I have taken your valuable Magazine for years, and I can truly say that I never saw its contents from the commencement of my using it, but now it has so much improved, and has so much more information, that I would not be without it for three times its cost."

A MOTHER writes:—

"I am looking forward quite eagerly to September No. for the Plate of Juvenile Costumes. I never have my children's spring or winter dresses made until I have seen it since you have begun to give the half-yearly plate in March and September. It is invaluable to mothers, and to all indeed who make children's garments."

We are delighted to find that our efforts to please are still appreciated by our fair readers. We believe the present number will be found of great service to guiding ladies as to the selection and making of children's dresses, as well as containing many new ideas for their own wear.—ED.

GRACE.—You could use the crimson plush to best advantage by making a casaque like 214. It can be worn with a black or crimson skirt, or of a light shade, like that in the engraving.

VOYAGEUSE.—Nothing could be better suited to the purpose you name than 222 in the present number.

PERTH.—See the children's dresses in our number. 217 would be especially suitable for a first-named purpose, and 221 in either pink or white would make a charming little bird toilette.

Letters specially acknowledged from G. S. Miss H., Mrs. M., Miss Thompson, P. H., &c.

#### BOYS' COSTUMES.

We will send, on receipt of twelve stamps, the Number of the "Gentleman's Magazine" of which contains two beautifully colored plates of Boys' Costumes, and which entitles the purchaser to a full illustration on the plate for 2d. or 3d. each. London: Louis Dreyer & Co. 1, Kelso Place, Kensington, W.

#### PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any part of Britain, and to other Countries in Class A of the Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 6s.; THREE MONTHS, 3s.; SINGLE COPIES, Twelvepence. Subscriptions to be paid to LOUIS DREYER, 1, Kelso Place, Kensington, London, W.

POST-OFFICE ORDERS payable at York.







246

October 1881

247

248

Plate I

The World of Fashion.





249

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October 1851

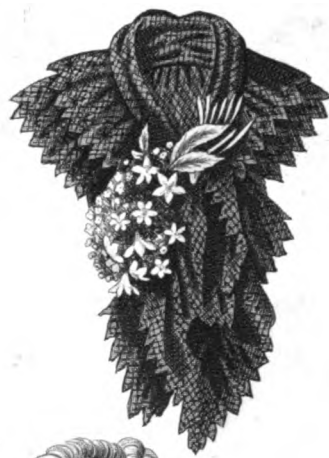
Plate 2

# The World of Fashion.









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October 1881



253



254

Plate 3

The World of Fashion.



October 1901

The World of Fashion.

at the ...





# REVERSE VIEWS OF PLATES 1, 2, & 3.

PLATE 1.



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PLATE 2.



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PLATE 3.



252

253

254

THE LATEST STYLES.



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276

277

Full-sized patterns numbered as above may be had from the Editors, price Sixpence and Ninepence each, post free.



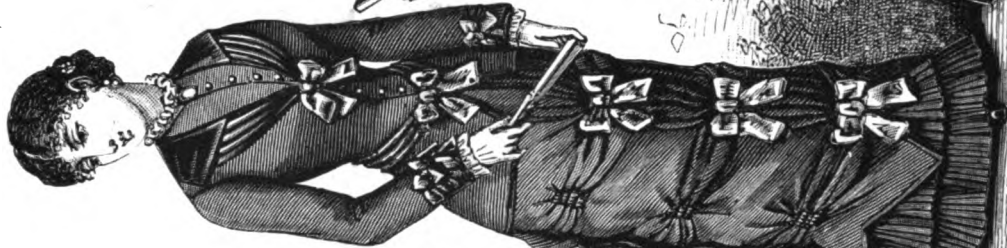
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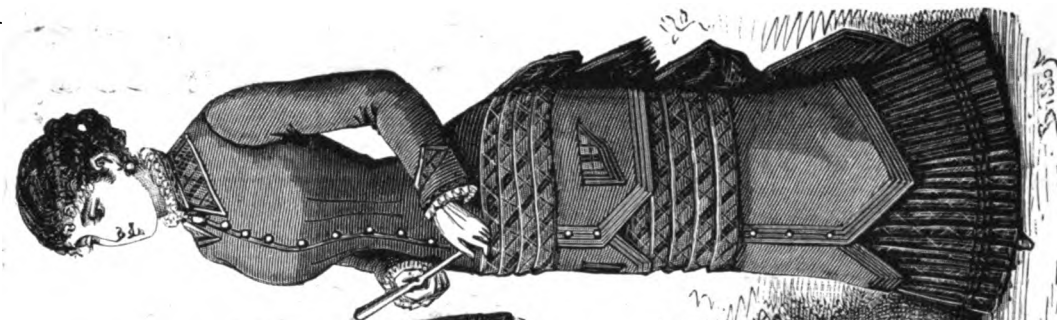
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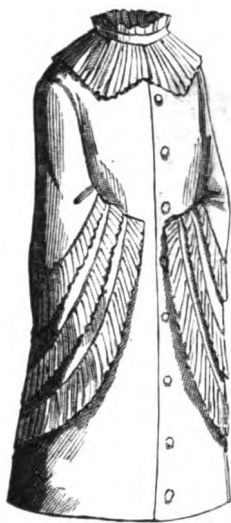
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October, 1881

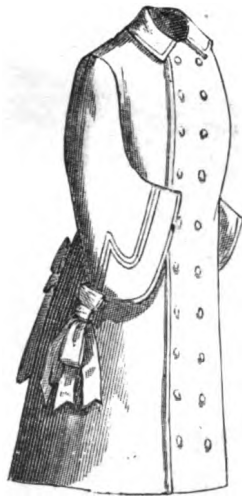
The World of Fashion.

Plate 6.

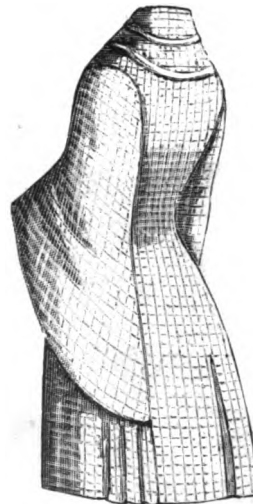




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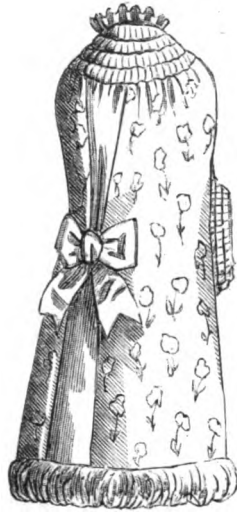
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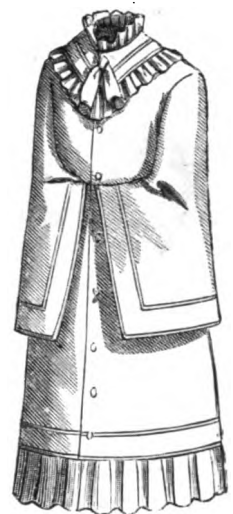
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265



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Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each.

October, 1881.

The World of Fashion.

Plate 7.

Digitized by Google



274A

273A

272

135

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Full-sized Patterns numbered as above may be had from the Editors, price Sixpence and Ninepence each, post free.

October, 1881.

Plate 8.

# The World of Fashion.

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 694.

OCTOBER, 1881.

Vol. 58.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

THIS month, according to our custom of late years, we present our fair subscribers with the Half-yearly Plate of Mantles, Jackets, &c. We believe that they will be much pleased with the styles for Autumn and Winter wear which are there represented, the designs for which are adapted from the best houses, and contain all the leading ideas. It will be seen that the Visite or Dolman style still holds its ground, and with the now universal Mother Hubbard in some of its varieties, will be the most fashionable kind of covering for the coming season. This class of garment requires to be made in rich materials, such as broches, brocaded satins and velvets, plain velvets, &c, and to be trimmed in an equally rich manner with *passementerie*, rich lace, *chenille*, and heavy silk embroideries. The same form of loose-sleeved garment is very effective, and will be much worn, in furs, such as seal, sable, &c., but as these articles of attire belong strictly to the furrier's trade, and are, moreover, seldom purchased more than once or twice in a lifetime, we do not think it necessary to touch upon them. For plainer kinds of outdoor garments nothing equals the "Tailor-made" Jackets, &c., which are well represented on our Plates, and which a good dressmaker can turn out with equal satisfaction, though of course many ladies prefer the masculine workmanship. A useful kind of garment combining the style of Jacket and Dolman will be seen in 257, while 259 is an admirable specimen of the well-fitting, neat, and compact garment which is so dear to the trim and comfort-loving Englishwoman. A richer style of Paletot will be seen in 263, of rich velvet or satin, with *moiré* trimmings; this would be suitable for visiting or any ceremonious occasion. A very elegant and really feminine style of Ulster will be seen in 265. Our fair readers will also find other new styles of out-door garments on Plate 8.

Dresses continue to be worn quite short, and are not likely to lengthen at present for outdoor wear, though the train still remains in vogue for ceremonious indoor toilette. The various ways of draping skirts will be found on our Plates. It will be observed, also, that a greater amount of fulness is used in the back breadths, presaging a return to the old crinoline, but the progress—or retrogression, as some say—towards that once favorite style, is a slow one, and it is more than probable that English ladies, with their usual good taste, will rest content with a full and gracefully-draped bouffant, supported in its place by a small crinolette, of which many convenient forms are now before the public.

Gathered bodies still remain in favor, and taste seems equally divided between the pointed and round basque. Polonaises are moderately worn, and are always likely to remain to a certain extent fashionable, as they are so convenient. Sleeves continue to exhibit every possible variety of device in making up, and all are fuller and more roomy at the shoulder part of armhole.

There is little novelty in materials. Brocade is more sparingly used than it has been, *moiré*, and plain velvets and silks are taking its place. Many of our costumes are suitable for making up most effectively the woollen goods of home manufacture, and we wish specially to draw the attention of our fair readers to the matter. A few particulars concerning the excellent movement for the encouragement of British Woollen Manufactures will be found in another page.

The favorite colors are admirably portrayed on our colored plates.

There is no change in Hats and Bonnets worthy of notice this month.

In our Number for November, and the following months, some very important improvements will be introduced that will make this Magazine of still further value to our Subscribers.



## OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
September 26th, 1881.

Ma Chère Amie,

October is close at hand, and with it will come the cold winds and the sober autumnal tints of nature, but this gloomy season does not prevent Fashion proceeding in its usual developments.

The manufacturers have not been idle; the Parisian ateliers are in full effervescence: all is bustle and business.

As the season changes so change the materials; there is only one exception; black is as popular in summer as in winter, but this winter it will reign supreme in silk, satin, plush, velvet, brocade, chenille, poplin, cashmere, &c. The list of these numerous materials is too large for me to indulge widely in its nomenclature; suffice it to say that all black materials will be fashionable, particularly when trimmed with a bright colored sash and bows of ribbon. All dark tints trimmed with embroidery of the same color are much worn.

Jackets are still worn of a different material to the skirt: for this purpose chenille woven by the piece, and cut as ordinary material, has been provided, and looks very strong and warm: it is made in all colors, so as to match or contrast with every dress.

Black velvet dresses are made very simple as to draperies, but the trimmings consist of rich *passementerie*, brooches, clasps, buckles, &c., of the most elegant conceptions.

Nearly all the bodies are pointed back and front, from under the front point start the draperies, sewn into tight gathers so as to allow for rich and full draperies on the hips in the panier style: at back they form a bouffant, with long flowing ends.

Among Winter garments for outdoor wear will still be the ever-favorite sealskin jackets of every form and description, and the Hubbard Cloak with its numerous gathers. The New Hubbard Cloak is made with a yoke, fitting the shoulder, from which starts the mantle, gathered or pleated, drawn in at back of waist, and with small gathered sleeves; a cape or two are provided to wear over this cloak in winter, so that the wearer may be well guarded against cold and damp weather: these cloaks are long, and trimmed all round by a silk cord. You should give one in a future number.

The long tight-fitting satin Paletots, trimmed with satin or skunk, have proved so warm and comfortable that Fashion this winter still adheres to them.

Visites of all sorts and lengths will be worn, trimmed with fur or plush, imitating feathers or bands of velvet: the form varies but little from the summer's.

Hats are made of felt, with or without pile; they are rather large for the young ladies, and very small for married ladies: they are trimmed with a profusion of flowers or feathers, or bows of plush.

Very elegant lace hoods are being prepared to meet the wants of elderly ladies during the winter: these hoods are worn over the bonnet for carriage or the promenade; when not required the hood is thrown back, and quite improves the appearance of the cloak. It is made of black Spanish lace, lined with black or light-colored silk: it forms a cape on the shoulders, with a round hood: it is trimmed all round by a rûching of lace, and a few small light *passementerie* trimmings; a large bow fastens it under the chin: it is equally becoming to young or old, and will be highly appreciated by those who fear the draughts and winds: for the theatre it is very useful.\*

Petticoats for this coming winter are made very short, much above the ankle, as dresses are worn short—in fact, very short—for walking. A petticoat

must always be two inches shorter than the dress. They are sewn quite plain on the bands: at back only there is eight inches width of gathers to form the *four-nure*. The petticoat has then a *coulissé* about 18in. from the waist at back, comprising the same quantity of material that has been used to form the gathers at waist; from this *coulissé* to the bottom and all round the petticoat for about 8 inches in height, it is lined with a stiff material to set it out well. The same arrangement is made with the skirts of dresses, so as to make them very round and yet fall gracefully.

I will give you a few words about Sleeves. The tight sleeve is undeniably going rapidly out of favor. Not one new dress is made with a tight plain sleeve: in this strong instance of change of Fashion England most decidedly has had the lead, and I may say with no little pleasure and pride that the "World of Fashion" commenced this style.

I promise you for your future numbers sketches of some very pretty and attractive new models, most becoming and very easy to copy.

My fair readers will be happy to hear that French ladies are in a great hurry to copy all those pretty sleeves that you have designed for them, but I am afraid they will not prove so becoming to the short and rather stouter French lady as to the slender and tall figure of an English beauty.

COMTESSE DE B—.

[We have received the sketches referred to by our esteemed friend the Comtesse. They are certainly very pretty and stylish, and of the very latest fashion. Our engravers are now very busily engaged in reproducing them for our November number, in which they will replace the Plates of Costumes from the Grands Magazins St. Joseph, which we have found were not always quite suited to the English taste.—ED. W. F.]

## THE FULL-SIZED PATTERNS

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.*

## THE GOODWOOD REDINGOTE. (259.)

The full-sized pattern with which we this month present our subscribers is the Goodwood Redingote Jacket which is represented on No. 259 of our 4th and 7th plates. It is a very fashionable style, and is usually classed among the "tailor-made" garments. There is no reason, however, why, by the aid of this pattern, a dressmaker should not succeed in making this jacket just as well as a tailor.

The back may be made up with back pleats and hip buttons, just like a gentleman's coat, as in the style represented by No. 265 of Plate 7: our pattern is arranged for this style. If preferred, however, the back may be made up like No. 259 of Plate 7, in which case it must be cut across at the waist, and the buttons must be omitted. This pattern is for a lady measuring 34½ inches round the chest, and is given complete, consisting of six pieces, viz., back, sidepiece, front, collar, skirt, and sleeve. Our paper would not allow us to give the full length to the bottom of back skirt; it must be lengthened so as to be the same length as the back pleat of the skirt itself. In the skirt the front edge is perfectly straight, while the back pleat or side which joins to

\* A pattern may be obtained from Messrs. Louis Dreyer & Co., price 6d.

the back skirt is a little rounded: the edge of back pleat and the turning in at front edge are marked by pricking. In the front the puff to be taken out under the arm is marked by pricking.

This pattern, cut by one of the best Parisian costumiers, is strongly recommended to our readers.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see Pattern List.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse views of all the Costumes on Plates 1, 2, and 3, will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(246).—Promenade Costume of poplin and satin. The body is pointed in front, trimmed by a gathered *gilet* and *revers*: the back forms a polonaise, well draped, and trimmed with a large satin bow, sewn about ten inches below the waist. The front of overskirt is cut in two points, meeting at right side under gathers formed by the satin sash. The underskirt consists of a founce of poplin and a satin *bouillonné*, headed by five rows of gathers. The sleeves are new, and very becoming. It will require 10 yds. poplin; 6 yds. satin.

Fig. 2.—(247).—The Percy Visiting or Carriage Costume of satin and *cachemire*, trimmed with Irish crochet lace. This very elegant costume is most effective and easy to make. The *cuirasse* body is pointed back and front, trimmed by a wide collar and imitation *gilet* of lace, and with two *revers* of satin: the overskirt is made of draped *cachemire*, edged with lace: the back is formed with the same piece as the draperies of front, and is well draped after having made the bow; the underskirt consists of deep pleats of satin, edged by a small *plissé*. Will take 8 yds. *cachemire*; 10 yds. satin; 3½ yds. lace; 14 buttons.

Fig. 3.—(248).—The Hilda Promenade Costume of light-blue Cheviot, trimmed with brown velvet. The jacket is cut with two points in front, trimmed with a band of velvet; the velvet *gilet* is slightly *bouillonné*. The overskirt is elegantly draped in front, gathered at left side, and *bouillonné* at the sides: the back of jacket is cut *en princesse*, and forms the draperies at the back over a double *plissé* founced underskirt. Quantities required: 7 yds. Cheviot; 3 yds. velvet.

### PLATE THE SECOND.

Fig. 1.—(249).—The Gainsborough Promenade Costume of navy-blue serge, trimmed with pipings of red satin. The jacket is made long, with a deep pleat at the middle of back, and a small one at each sideseam: the front is *bouillonné* with a *plissé gilet*, trimmed with *revers* and lacing of satin cord. The underskirt is composed of small founces on which the overskirt opens, and is draped: the back is well looped up. Will require 12 yds. serge; 2 yds. satin; 3 yds. cord; 24 buttons.

Fig. 2.—(250).—Carriage Costume of black satin, trimmed with striped black and yellow satin. This very elegant toilette is made with a long *cuirasse*, slightly cut in two points in front: the draperies of back are fastened on to the back of the *cuirasse*. The

underskirt is trimmed with *plissés*, edged by a sash laid across the front in three folds, from under which start two draperies that edge the sides of the *plissés* at front: the back forms an elegant pouff. Quantities required: 11 yds. satin; 7 yds. striped satin; 18 buttons.

Fig. 3.—(251).—The Florentia Reception Toilette of green silk, trimmed with brocade and lace: the *cuirasse* is pointed in front, trimmed with *revers* covered with lace, and a collar made of three rows of lace: the *princesse* back is well draped on the *plissé* underskirt: the front of skirt is gathered; the gathers are edged by a *riching* and a *tablier* of brocade, slightly draped and trimmed at bottom by lace. It will take 14 yds. silk; 1½ yds. brocade; 6 yds. lace; 18 buttons.

### PLATE THE THIRD.

Fig. 1.—(252).—The Aberdeen Morning Costume, made of checked Cheviot. The body is gathered round the neck and waist, and is worn with a Suisse belt: the overskirt, which is a continuation of the body, is elegantly draped in front, and falls gracefully behind over a *plissé* underskirt. Bows of ribbon ornament the sides of the skirt: to make the Suisse belt set well, three whalebones ought to be placed front and back, arranged in fan shape, with the widest part at top; the body is buttoned at the back. Quantities required: 12 yds. Cheviot, or 6 yds. double width.

Fig. 2.—(253).—Reception Toilette, made of black satin and brocade. This costume looks slightly complicated, but is less difficult than appears at first sight. The body is pointed in front, and forms a *plissé* coat-shaped skirt behind, trimmed by a large bow of brocade. Half the sleeves is satin, the second half brocade. The overskirt in front consists of *echarpes* of satin and brocade, gathered in the middle or at the sides: the founce is formed of half brocade and half satin. Will take 14 yds. satin; 6 yds. brocade; 18 buttons.

Fig. 3.—(254).—The Grace Promenade Costume made of English woollen lustre, and a striped material: the body is round in front; at back it is slightly raised under a large bow. A ribbon starts from the sideseam, and imitates a pointed body in front: the back and the front are gathered at neck. The overskirt opens in front upon a *plissé* underskirt; it is *bouillonné* at sides and well puffed at back. Quantities required: 7 yds. woollen; 8 yds. striped material; 12 buttons.

### PLATE THE FOURTH.

For Reverse Views, see plate 7.

### SPECIAL PLATE OF JACKETS, MANTLES, &c., FOR AUTUMN AND WINTER, 1881.

No. 255.—The Beavan Mantle of black silk, lined with plush or flannel, and trimmed with *passementerie* fringe. Will take 6 yds. silk; 9 yds. fringe; 2½ yds. ribbon; 10 buttons.

No. 256.—The Radnor Double-breasted Visite Jacket: it is of shuddas, with gathered back, and has a very elegant sleeve trimmed with satin bows. It will require 4 yds. shuddas; 4 yds. satin ribbon; 24 buttons.

No. 257.—The Abergeldie Visite, double-breasted, and with a double collar. It is made of Cheviot: the cape starts from the sideseams at back. Will take 3½ yds. cloth; 12 buttons.

No. 258.—The Olive Jacket, made of fancy cloth, trimmed with sealskin, and a sealskin muff to match. It will require 1½ yds. cloth; 8 buttons; 1½ yds. narrow sealskin.

No. 259.—The Goodwood Redingote Jacket: it is of medium length, made with a seam at waist. It

can be made of cloth or Cheviot. Will require 5½ yds. narrow Cheviot; 6 buttons. *The pattern is given full-sized.*

No. 260.—The Blantyre Visite, made of rich *broché*, trimmed with velvet: it is gathered at the waist and shoulders; the piece let in at the back is of satin. The sleeves are gathered and ornamented with satin; they may be lined with plush. Will take 3 yds. brocade; 2½ yds. velvet; 2 yds. cord, and 2 tassels; 2 yds. for the bottom.

No. 261.—The Murietta Visite: it is of brocade with very elegant sleeves and ornaments. It will require 6 yds. brocade; 5 yds. fringe; 5 yds. *passementerie*; 6 buttons.

No. 262.—The Melville Mantle of Cheviot, made with a cape and pelerine: it is very warm and becoming. Will take 4 yds. cloth; 8 buttons.

No. 263.—The Grantley, a long velvet or satin Paletot, trimmed with *moiré*, *passementerie*, and fringe. It will require 7 yds. material; 1½ yds. *moiré*; 3 yds. fringe; 2½ yds. *passementerie*.

No. 264.—The Pomfret Cloak of *cachemire de l'Inde*, trimmed with Spanish lace, and having a *moiré* sash: it has very elegant sleeves. Will take 3 yds. double-width *cachemire*; 18 yds. lace; 3½ yds. ribbon for sash; 3 yds. for neck.

No. 265.—The Gascoigne Ulster, double-breasted, with upright collar. The sleeves are full into the armhole. Quantities required: 5½ yds. cloth, single width; 36 buttons.

No. 266.—The Kalkreuth, a very elegant Winter Wrapper, made of brocade: it is gathered from neck to shoulders, and at waist is opened at back, under the frilling: the same frilling down the front. Will take 8 yds. brocade; 4 yds. ribbon.

#### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, and 3. We have used the space usually occupied by the Reverse Views of Plate 4 to give Three Sketches of the very latest Styles, drawn at Eastbourne by our special artist. We subjoin the Description:—

No. 275.—Promenade Toilette made with fine black alpaca: the body is pleated and gathered back and front, and sewn in a band, from which starts the skirt, which is gathered and *bouillonné* with small gathered flounces: the body buttons at back. The belt is of red satin, with a large red satin sash fastened upon it at back. Quantities required: 8 yds. alpaca; 3½ yds. wide red satin ribbon for sash, and 3½ narrow for belt.

No. 276.—Promenade Toilette made of olive-green English-lustred woollen material: the body is very pretty, and is made with a yoke piece front and back; at back the gathers are sewn all along the yoke; at the front they are made in the centres, as shown in the engraving: the body forms a polonaise, trimmed all round with a wide band of plush; a handsome plush sash trims the back and fastens under the gathers at waist. The underskirt is made of plush, edged by a flounce; the cuffs are of plush. Will require 7½ yds. woollen material; 4½ yds. plush; 2½ buttons.

No. 277.—Promenade Toilette of light-brown woollen material, worn over an underskirt of dark brown velvet: the cuffs and belt are made of velvet: the gathered body is the same back and front, and is sewn into a band. The overskirt is draped in folds in front, edged by a wide Madeira embroidery. The back is made *en pouff*, trimmed by a wide velvet sash. It will take 7½ yds. woollen material; 7½ yds. velvet.

#### PLATE THE SIXTH.

Fig. 1.—(204).—Costume of dark-green brocade, trimmed with embroidery. The body is pointed front and back, trimmed with a collar and plastron: the overskirt is well draped front and back over an underskirt made of long *plissés*. Quantities required: 14 yds. brocade; 6 yds. embroidery.

Fig. 2.—(267).—*Matinée*, made of *cachemire*, trimmed with brocade. The jacket is long, trimmed with collar, cuffs, pocket, and *revers* of brocade: the underskirt is ornamented by a *plissé* flounce, edged top and bottom with brocade. Will take 12 yds. *cachemire*; 3 yds. brocade; 6 buttons.

Fig. 3.—(186).—Dressing Gown of blue poplin, trimmed with braidings of yellow silk cord. Quantities required: 10 yds. poplin; 36 yds. cord; 24 buttons.

Fig. 4.—(268).—Promenade Costume of woollen material, trimmed with satin *broché*. The jacket is cut round with a plastron in front: the neck is opened *en V*, filled in with satin *bouillonné*, and trimmed by *revers*. The draperies across the *plissé* underskirt are of brocade: it forms a pouff behind, and a large bow in front. Quantities required: 14 yds. woollen material; 4 yds. brocade; 24 buttons.

Fig. 5.—(269).—Beige Costume, trimmed with same colored satin. The jacket is cut round, trimmed in front by bows and folded draperies: the drapery of the waist forms at back a large bow. The overskirt is gathered in front and at sides, and trimmed with satin bows: the back is elegantly draped on a *plissé* underskirt. It will take 14 yds. beige; 4 yds. satin; 18 buttons.

Fig. 6.—(270).—Promenade Toilette of English woollen material, trimmed with plaid. The jacket is made long, with two pockets, and is crossed by folds of plaid, forming bows and ends at back. A second drapery is laid across the front, under which starts a skirt, buttoned in the middle, and imitating a jacket. This skirt forms a fulling at back. The underskirt is made of a deep *plissé*. Quantities required: 12 yds. beige; 4 yds. plaid; 24 buttons.

#### PLATE THE SEVENTH.

This Plate contains the Reverse Views of the Jackets, Mantles, &c., illustrated on Plate 4.

#### PLATE THE EIGHTH.

Fig. 1.—(271).—Visite Mantle, made of *cachemire*, trimmed with double rows of fringe and *passementerie* up the back: bows at sides of sleeves, front and back. It will take 4 yds. *cachemire*; 7½ yds. fringe; 1 yd. trimming for the back.

Fig. 2.—(240).—Tailor-made jacket of Cheviot, trimmed by rows of machine stitching. Will require 3½ yds. Cheviot; 12 buttons.

Fig. 3.—(135).—Visite made of French *cachemire*, trimmed with elegant fringe and *passementerie*. It will take 4 yds. *cachemire*; 10 yds. fringe; 1 yd. *passementerie*; 1 cord ornament.

Fig. 4.—(272).—Morning Costume of woollen material, trimmed with woollen brocade and satin. The body is cut round, and is scalloped like the overskirt, which is well draped at front and at back, where it is fastened on the body. Satin piping is sewn all round the scallops: the underskirt is of woollen material, like the body; the little *plissé balayouse* is of satin. Quantities required: 6 yds. woollen material; 4 yds. brocade; 2½ yds. satin; 12 buttons.

Fig. 5.—(273A).—Visiting Costume of *cachemire* and satin. The dress is cut *en princesse*: the body trimmed with a *plissé gilet* and large collar. The front of




skirt is trimmed with *echarpes*, ending in bows and tags: the puffing at back is all satin. This Costume will require 9 yds. *cachemire*; 7 yds. satin; 5 tags.

Fig. 6.—(274A).—Reception Toilette in woollen material, trimmed with satin piping. The jacket is cut round, with a  $\Lambda$ -shaped opening in front, and is trimmed with *plissés* of satin: its buttons slantways from right to left. The overskirt consists of two separate skirts,—one plain, edged by a satin *plissé*, the other draped by a large bow in front; the back is bordered with a band of satin, and is well draped over the pleated satin underskirt: the trimming is scalloped, and bound with satin pipings. Quantities required: 14 yds. material; 8 yds. satin; 12 buttons.

## BEYOND ATONEMENT.

By HELEN LESTRANGE.

### CHAPTER I.

 WENTY years before the opening of my story, Mrs. Dunbar, the widow of an army officer, was sitting on a dreary winter morning reading a letter which had just arrived by post. It was in answer to one which she had written several days before to her only brother, newly left a widower. It ran as follows:—

"My dear Alicia,

"Before I say anything concerning the chief subject of your letter, let me thank you heartily and sincerely for the kind expression of your sympathy in my trouble. It is indeed a heavy blow which has befallen me. For the second time I have lost my beloved Agnes. When, ten years ago, she was forced to break her faith with me, and contract a loveless marriage to save her father's credit, I lost her, and it seemed as if earth could hold no greater bitterness for me:—but now! Ah, sister, time as you know was my friend. The man to whom I resigned her, died, himself ruined and penniless as the father whom he had represented himself capable of saving from destruction, and my darling was left a widow, without a home to shelter her defenceless head, without a penny to support her orphan boy. She turned to me in her affliction. It was my happiness to bring the old smile to her dear face, the old happy ring of music to her voice. She became my wife, and her boy became to me as a son. We were happy, with a joy such as is seldom given to mortals; and now I have again lost her. Another bridegroom more inexorable than the first has taken her from me—Death. I feel that for this grief the years can bring no comfort: only on the other side of the grave can I find the balm for my sorrow. Before her death my dear wife confided to me a sacred charge—the welfare of her son. I have received it as a solemn duty, which I intend to fulfil to the best of my ability, and this brings me to the subject of your kind letter. You offer, my dear Alicia, to share my home and superintend my household. I gladly and thankfully accept your offer, but I think it right to

tell you openly what position Charles Eglinton holds, and will continue to hold in my family. He is my son; I am educating him as such. Providence has not seen fit to bless me with children of my own, but none other can be dearer to me than the son of my dead wife. If, therefore, you—clearly understanding Charles's position and prospects—like to assume the charge of my simple household, I shall be grateful to you, and though the fortune bequeathed to me by my late partner in business is not large, I shall endeavour to make a suitable provision for you, always, however, subject to the interests of my dear adopted son. I understood from you at the time of Major Dunbar's death that his relatives would educate and provide for your little Eugenie, therefore I conclude that no question of her need complicate your arrangements, present or future. Of course you will have her with you as often as her holidays, &c., permit, and you know me too well, my dear Alicia, to doubt that I shall be otherwise than a kind uncle to my only sister's only child, however much your marriage and its attendant circumstances of duplicity displeased me in the past. But that is all forgotten and forgiven, and you shall have a hearty welcome if you decide, in view of all I have said, to make my house your future home. Write to me as soon as you have made up your mind, and take time to do so. The arrangement, if made, will be a lasting one, and its decision should not be hurried. On hearing from you I will come to Barford at once, when we can conclude our arrangements. Meanwhile, with renewed thanks for your sympathy and sincere affection, believe me,

"Your attached brother,

"GEOFFREY DUNSTAN."

Mrs. Dunbar had answered this letter in the affirmative, and in less than a month from the time of its receipt she was duly installed at Dewchurch Manor, a pretty place, half park, half farmhouse, about two miles from the cathedral city of Fairminster, where her only brother lived the easy life of a country gentleman of moderate but assured fortune, after a youth spent in the honest toil of business.

\* \* \* \* \*

It was a bright winter morning in the year 1876. The breakfast-room at Fairminster faced south, and being sheltered without, and warmed by a glowing fire within, presented a cheerful appearance in the winter sunshine. But there was no sunshine on the face of the master of the house, who stood by the fireplace, moodily looking at an open letter in his hand. Mrs. Dunbar reclined in an easy chair near the breakfast table, and though apparently engaged in some intricate fancy-work, kept a furtive watch on all her brother's movements. There was a watchful expectant look in her face, as though she anticipated a confidence from him. She was not wrong.

For twenty years, little by little, this woman of the world, who had seen human nature in

many phases, and in many lands, while her home-bred brother was living a life like a country idyll, had managed to gain a complete ascendancy over his mind. Little by little, one tiny step at a time, she grasped more and more power in the ordering of the household, and in the arrangement of his affairs, but so careful was she in using her power, so diligent in covering with roses the reins with which she drove him, that Geoffrey Dunstan never suspected that he had less than the most absolute command of his household.

She was a careful manager, a perfect hostess, an agreeable intellectual companion to himself, and had been, apparently, a careful mother to poor Agnes Eglinton's boy. It never occurred to the boy's step-father to doubt that the love she professed for him, and her attention to his health, his comfort, and his best welfare, were complete and unimpeachable on all points. In fact, at first it seemed to Geoffrey Dunstan that she was too careful. He saw so much less of the boy, who was not allowed to sit up at night on account of his health: the long morning rambles by flood and field were forbidden on account of the child's studies: one little boyish privilege after another was curtailed, but all was done in a manner which could not be cavilled at, for Mrs. Dunbar could always demonstrate that Charles' best interests were being served by her judicious regulation of his daily habits.

So by degrees a barrier was built up between Geoffrey Dunstan and the child of his lost Agnes, a barrier which strengthened as the boy passed from youth to manhood, for Mrs. Dunbar contrived more than once in a few well-chosen but vague words to show the young man his dependent position, and thus effectually stopped any appeal which he might have made to the affection of his step-father.

It was a petty, contemptible scheme, and yet Mrs. Dunbar thought herself in some measure justified in her conduct. Why should her brother's comfortable little fortune be left to the child of a strange woman, while his own kith and kin were poor? She had only her pension as an officer's widow, and Eugenie, though she had been educated by her father's relations, was not provided for, the wayward girl having, in a fit of temper, run away from the shelter of her grandmother's roof.

That lady's wrath was still hot against her, and hitherto Mrs. Dunbar's attempts at peace-making had been unsuccessful. Another grandchild was filling Eugenie's vacant place, while she roamed in a discontented way about the old

Manor House, sometimes regretting the lost splendours of Harefield Abbey, and anon strengthening herself in a rigid determination not to ask her grandmother's pardon for the fit of temper and the impertinent words which had caused the breach between them.

Time hung very heavy on Eugenie's hands. She took long walks and came back tired and restless, causing the worldly heart of her mother to faint within her at her haggard face. If Eugenie lost her good looks her chances were indeed gone, for stately old Lady Dunbar had a deeply-rooted horror of washed-out, faded beauties, and she, as well as her mother, had hoped that the girl would make a good match. Mrs. Dunbar had questioned her closely as to her matrimonial chances while at Harefield Abbey, but apart from an offer on her eighteenth birthday from a rich old squire of seventy-three, which she had declined with undue flippancy, Mrs. Dunbar could hear of no advantageous proposal.

The truth was, Eugenie Dunbar was a selfish shallow flirt: the sort of woman with whom men of the world are always ready to pass an idle hour, but whom only the simplest and most unsophisticated of men would offer to marry; and it was for this cause that, at twenty-three years of age, Eugenie was still a single woman, with the first bloom of youthful loveliness over, her beauty even somewhat marred by that restless selfishness which set her constantly craving for excitement of some kind, no matter how obtained, or at whose expense—even her own.

So she had settled down for a time at Dewchurch Manor, another discordant note in the harmony of Geoffrey Dunstan's life, though he was hardly aware of it, spending her time in a purely selfish way, taking solitary walks, or shut in her own room writing long letters to a confidant of hers at Harefield Abbey—a parlour-maid who had waited upon her during her residence there, and who by weekly letters kept her informed of all Lady Dunbar's doings, and of the prospects, fair or otherwise, of her being restored to favor. Such was Eugenie Dunbar, but even so, she was dear to the worldly heart of her mother, though that heart was often wrung by some careless speech or indifferent action on the part of the daughter, and it was in Eugenie's interests far more than her own that Mrs. Dunbar labored with such exceeding patience to dispossess the son of Agnes Eglinton of her brother's favor.

No pains had been spared, no opportunity had been too meagre to be turned to his bad

account, and the many vain follies in which young men indulge had been represented craftily in their worst light: even the young fellow's good actions were misconstrued into quixoticism and extravagance, but all was done in such a careful way that poor country-bred Geoffrey Dunstan, always slow to think evil, was unable to detect the base motives beneath.

On the winter morning when I have presented him to the reader his fine face was overcast with a cloud of doubt and grief, as he perused the letter in his hand. More than once he read it through, and finally laid it on the mantel-piece by which he stood.

"Alicia," he said presently, in a low voice, "I am very uneasy about this letter."

"Who is it from?" she enquired, modulating her own voice to the tone of his.

"That I cannot tell you," he replied, "for it is an anonymous epistle."

"Anonymous," she repeated, "then I should pay no attention to it, Geoffrey."

"That was my first idea," replied Mr. Dunstan, gravely, "but I find it impossible to put it from my mind. I wish you would read it, Alicia, and let me know what you think of it."

He held the letter towards her, and Mrs. Dunbar took it, rising as she did so, and standing beside him on the hearthrug. She arranged her *pince-nez* with some deliberation, and carefully put back the lace lappets of her cap before she began to read the letter, which was worded thus:—

"Mr. Geoffrey Dunstan is warned about the conduct of his step-son in respect to a young woman in the village. Mr. C. E. has been seen in her company more than once with all appearance of secrecy, and Mr. Dunstan is asked in the most friendly spirit to remember the character of Mr. C. E.'s father. More than one humble home was wrecked in happiness and reputation by his villainy, and it seems to the writer of this that Mr. Dunstan is, in some measure, responsible for the conduct of his son, having adopted him."

Mrs. Dunbar read the letter through, and folding it up, handed it back to her brother.

Well, Alicia," he asked a little impatiently, "what have you to say?"

"What can I say," was the deliberate reply, except that I am very sorry."

"But you do not believe it," queried Mr. Dunstan, in an anxious tone; "you do not attach any importance to an anonymous letter. There can be no truth in it."

"There is no smoke without fire," replied Mrs. Dunbar, in a hard sententious tone.

"Oh, Alicia," cried Mr. Dunstan, "do you really think my poor boy is so base, so—"

"Wait, brother, before you condemn Charles. May not he have an acquaintance among the village lasses without meaning harm, without danger to her or to himself?"

"I think not," was the firm reply; "Charles is well aware of my aversion to unequal matches, as well aware as you are, Alicia. You remember how averse I was to your unequal marriage with a man so far above you in station that his relatives will not recognise you even now, and have even discarded your child."

Mrs. Dunbar winced perceptibly.

"Now, although I am myself of the working class, and though my fortune came to me from a working man, Charles Eglinton's parents were gentlefolk, and I should never have dreamed of offering myself to his mother, much as I loved her, had she not been in a friendless and destitute condition. My great love, the love of a life-time, Alicia, faithful and true, then bridged over the gulf between us; but that her son should form an unworthy connection, and make a low marriage, is only a little lesser evil in my eyes than that he should behave like a scoundrel. But," he added, breaking off hastily, "the question is, is there any truth in this letter, or is it the base concoction of some enemy my boy has unwittingly made? Speak, sister, give me your opinion."

"I think," was Mrs. Dunbar's deliberate reply, "that it is true."

Mr. Dunstan started as if struck by a sudden blow, but quickly recovered himself.

"You think it is true, Alicia, but what reason have you for thinking so?"

"The best of reasons," was the calm reply: "the evidence of my own eyesight. I have myself seen Charles Eglinton walking with some woman, evidently of the humbler class by her garments, in the dusk of evening."

"When?"

"Not later ago than last night."

Mr. Dunstan covered his face with his hands, and a deep silence fell between brother and sister. In the pause Alicia Dunbar seemed to hear the beating of her own heart in the hush of the room, and an exultant feeling swelled in her bosom.

Her plan was succeeding; she could see that the idea of the profligacy of his adopted son was a heavy blow to the singularly pure-minded and upright man, and she did not doubt his rapid and rigid action in the matter.

"I must see Charles at once," he said, presently; "this must not go on. Leave me now, Alicia. I will let you know the result of my



interview with this unhappy boy at once when it is over."

Mrs. Dunbar rose, and lifted her face to her brother's, kissing him affectionately. She was fond of him in her limited fashion, and sorry to inflict a blow upon him which proved even heavier than she had thought it possible, but she was fonder of Eugenie, fonder of herself, and Dewchurch Manor was far too goodly a heritage to go from her and her child to the son of a stranger.

\* \* \* \*

As Mrs. Dunbar ascended the stairs to her own room she heard Charles Eglinton cross the hall and enter the breakfast-room in obedience to Mr. Dunstan's summons. She stood for a moment in a corner of the winding staircase, and heard the door close: she listened for a sound of voices, but no indication reached her whether of anger or pleading, and knowing how inconvenient it would be for her to be found listening, she passed on to her own room.

Finding it empty she went in search of her daughter, but that young lady was nowhere to be found.

Mrs. Dunbar seated herself by the writing table, and busied herself with her housekeeping accounts, but her mind was far away from the subject, and pictured to her the interview which was taking place between Mr. Dunstan and his adopted son.

Slowly the minutes crept on, slowly and surely, until an hour had passed, and the listening watcher heard footsteps upon the stairs, and a hasty knock at the door of her room.

"Come in," she cried, in a voice whose agitation was this time unfeigned.

Mr. Dunstan entered and closed the door carefully behind him. His sister rose and went to meet him. Taking his hand, she said gently,

"Well, Geoffrey?"

"Oh, it is too true," replied Mr. Dunstan, sadly; "he does not deny that he loves a young person, whose name he refuses to reveal, and on my insisting on his breaking off the connection, he boldly declined, saying he would sooner break with me."

"Ungrateful fellow!" cried Mrs. Dunbar, in well-assumed indignation.

"That is not the worst," continued her brother; "his refusal caused me to lose my temper, and some bitter words passed between us, which both he and I will find it hard, if not impossible, to forget. The result of it all is that he is leaving the house."

"Leaving the house?" cried Mrs. Dunbar, in genuine surprise.

"Yes, perhaps it is better so for the present: he will repent before long: he will write to me to say he is sorry, and —"

The poor old man broke down, and Mrs. Dunbar used all her efforts to soothe and comfort him, but in all her tender words she spoke not one urging him to forgive, or to recall the rash young man, who even while they spoke was turning his back upon the home of his childhood.

\* \* \* \*

Charles Eglinton departed with his belongings to Fairminster, but under cover of the same night's darkness he crept back to a lane running beside the Manor shrubbery, to keep a hastily-arranged tryst.

It was not a long one, and during other talk Charles Eglinton appealed once again appealed with tender eagerness to the slender figure covered with a shepherd's-plaid shawl, which he held in his arms.

"Let me tell him the truth," he cried; "what harm can there be in our love? Why should it be a secret?"

"Not yet, not yet," was the hasty rejoinder, and no entreaties caused the speaker to alter her resolution. Serious, earnest talk followed: plans were laid of which one doubted the fulfilment, and then the simple hot-headed young man, and the world-weary, shallow, scheming coquette parted.

That night when Eugenie Dunbar had finished brushing out her long hair, she took a letter from the pocket of her dressing-gown, and once again read its contents:

"Tomorrow, my dear Miss Eugenie, I shall speak to her ladyship, and I think as she seems tired of Miss Grace's quiet way, she will be very happy for you to come back. Lord George called yesterday, and Berry told me that he heard him say that afternoon tea was no fun now Miss Dunbar was gone."

"Yes," said Eugenie to herself, laying down the letter, "I may win him yet if I can but get back to Harefield—then good-bye to all scheming for the future; and if not—well, then I have Charles in reserve, but he is better out of the way at present."

Not one regretful thought of the rash but generous young man who was exiled from his home because he would not reveal the identity of the woman he loved.

Eugenie Dunbar was the worldly daughter of a worldly mother. She knew well that if her engagement with Charles Eglinton were known to her uncle, there would be no chance

of her forming a more brilliant alliance, for if he once gave his consent to her marriage with his adopted son all opportunity of returning to Harefield Abbey and Lord George Thanet was over; Charles Eglinton was well enough if Lord George failed her, and she loved the young fellow perhaps as much as she was capable of loving anyone, but she did not allow a promise given to him to alter her schemes for contracting a better marriage.

Turner, Lady Dunbar's parlour-maid, had advised a penitent letter from Eugenie: this had been written and despatched, and the answer was daily expected. Meanwhile, it suited Eugenie's plans to perfection that Charles Eglinton should be out of the way for the time.

(To be continued.)

#### AT THE BATTLE OF BUNKER'S SPRUIT.

[MRS. SMITH, wife of a bandmaster, is the heroine of this incident of the Battle of Bunker's Spruit, in the late South African War.]

WHO hath seen the day of battle?  
On the tramping columns go,  
Step by step to warlike music  
Proudly marching towards the foe.

Charge! ere yet the word is given,  
'Midst the cannon's smoke and boom,  
Banners veil their glittering terrors  
And the tuneful notes are dumb.

Then the hands so skilled in music  
Cease their soul-compelling sound,  
Search and save God's broken image  
Marred by many a hideous wound.

Foremost in the ranks of mercy  
Next the husband works the wife,  
Strong in hope that, undivided,  
War might spare their mingled life.

Near her crept her blue-eyed daughter  
Yea, the tender three years child,  
Wandering from the camp, unnoted,  
Looked on death, and fearless, smiled.

Lo, a bullet wildly hurtling  
Glanced upon the mother's head:  
Down her husband sank beside her—  
"God of Mercy! is he dead?"

True, too true! no human language  
Lent grief words, while, fixed as stone,  
She could still her heart's first anguish,  
And her frightened infant's moan.

Eyes can pour no healing waters  
For such sorrow: hard and dry,  
Utter woe looks up to heaven,  
Lifts no voice and hath no cry.

Woman, to the dying round thee  
Turn thee from thy slaughtered love,  
And thy work of holy duty  
Shall have great reward above.

To the parching lips her fingers  
Laid the cooling water's brim:  
For their wounds she ripped her garments,  
Stanching and bound the bleeding limb:

Bringing to the pangs of others  
Comfort from her broken heart:  
Thus, in mortal pain and sorrows,  
Do the angels bear a part.

Saving life for wives and mothers  
When her joy had passed away:  
Not until the fight was ended  
Could she give her sorrow away.

Comfort thee with love and honor  
Widow, desolate and lone!  
With the praise of England's people,—  
Of the Widow on Her Throne!

EMILIA AYLMEY BLAKE.

#### THE ASSOCIATION FOR THE ENCOURAGEMENT OF BRITISH WOOLLEN MANUFACTURES.

THE Woollen and Worsted Industries have for centuries formed a most important part of British commerce, and the sale of wool has, in many parts of the country, been one of the principal sources of income of the British Farmer. Few people, however, except those who are engaged in farming or in Woollen manufacture, are aware how a freak of Fashion has, during the past few years, brought about a state of depression in the centres of the Woollen Trade, and has greatly aggravated the distress in the agricultural districts. Owing to the recent taste for dull, soft, woollen goods of foreign manufacture, there has been a serious falling off in the demand for materials made from lustre wool, and English-grown wool has seriously depreciated in value.

To no one, we believe, is the prosperity of this country more dear than it is to the Ladies of Great Britain, and we are sure our readers were delighted to learn that an Association had been formed for encouraging a taste for fabrics made of the British Lustre Wool, which produces a material of such beautiful texture, so well worthy of the patronage of the fashionable world.

It is believed and openly stated that if the "British aristocracy will set the Fashion of wearing British woollen materials, their example would be followed by all classes, and a most important branch of industry would be at once revived." For our part we shall be among the first to welcome and to promote such a change, because dress goods made from the bright-haired British Wools, are, next to silk, the most beautiful and durable articles of attire ever produced.

The following remarks, from the pen of a Lady who takes the greatest interest in the movement, will, we are sure, be appreciated by our readers:—

"There having been several questions as to what fabrics British Lustre Wool makes, as differing from those made from short-haired Wool, it may interest your readers to see the following from *"The East and North Riding Chronicle,"* by John T. Foster, a large sheep-farmer in Yorkshire:—

"BLANKETS should be made from lustre noils and brokes, lustre head, and East India wool, in about equal proportions, but owing to the scarcity of the lustre noils, &c., the makers have been forced to try all sorts of wools; now, owing to the short supply of noils and brokes, they are making a worse blanket at a trifle less money, out of foreign wool, shoddy, cotton, hemp, &c., but which eventually are very much dearer. Hence, the inference is that, because British-grown wools are not used in sufficient quantities, our blankets are not so good.

"TWEEDS are made from various kinds of wool, but if the manufacturer can get a sufficient supply of English short wool, he is able to produce a much superior article to anything made without them, as far as regards durability.

"TABLE COVERS AND BLACK SUITS are all made from Australian wools, except damasks, which cannot be made properly from anything but English wool.

"CARPETS are made mostly from Scotch and English skin wool, Mediterranean, and Persian wools.

"TOP COATS are made from almost anything in the shape of wool; the thick heavy coats made at Dewsbury and Batley are made mostly from shoddy, wool waste, and cotton warps; the better coats are, of course, made out of better material, and it is a notable fact that the most durable coat is the one made out of good English wool.

"The Leicester and the Lincoln sheep produce the lustre wools. The short-haired sheep are the Cheviots, Southdowns, &c."

"I may add that Alpacas are from sheep of these names, with some British Lustre Wool mixed, and that the lustre fabrics called Mohair and Lustre (with various fancy names) are made in imitation of the above, sometimes entirely from British Lustre Wool. Hence the desire of the Association formed by the Countess of Bective, and supported by over 150 patronesses, inclusive of four members of the Royal Family, that Alpacas and similar goods should be brought into fashion.

"If these Alpacas and Lustres are worn by the leaders of fashion, the ladies of England will all ask for Lustre goods, and the prices of those wools will go up; nay, even more may be said: in that case Lustre Wool (which has been lying by for four, five and six years, at a dead loss to the farmer) will come into the market and sell, though perhaps at lower prices than a few years ago, yet at such a figure as will enable the farmers to 'pay their way.'

"Mr. Foster says in the article above referred to

"The public naturally ask, Would a reversion of fashion injure any existing branch of home industry? And are British wools adapted to the wants of the nation? Instead of injuring, it will greatly improve them, because it will increase the value of the raw material, and thus enable the farmer to improve the breed of his flocks. Also it will give work to thousands of looms, and tens of thousands of spindles, that are now standing idle (owing to the present fashion being for foreign wools), and to hundreds of wool-sorters who are now out of work, because the foreign wool requires very little sorting, the bulk of it going direct to the combs."

and his statement appears to be a particularly satisfactory and conclusive one."

The Woollen materials in which the British long-haired wools are used are technically called "Lustre Fabrics," and are known by various fancy names that vary in every season, and often in every large draper's; the typical qualities are Mohairs and Alpacas. Our readers may judge from the Plates contained in our present number how admirably these materials make up, and how well they are suited to the present fashion of draping, and to the general style of fashionable costume.

We may add that while the immediate object of this Association is the revival of the taste for "Lustre Fabrics," it desires equally to encourage the use of fabrics made from British short Wool, such as Tweeds, Homespun, Serges, Friezes, or similar goods.

The following is an extract from the concluding paragraph of a most interesting pamphlet written by the Countess of Bective, who has, we understand, taken a very active part in the proceedings of this excellent Association:—

"An Association has been formed to promote the use of British Woollen Manufactures, by which must be understood not only the Lustre Fabrics of Yorkshire, but the Tweeds of Scotland, the Homespun and Flannels of Wales, and the Friezes of Ireland. The Ladies who are the patronesses of the Association will endeavour to encourage, as much as they are able, the wearing of the products of our native Looms. They trust their fellow-countrywomen throughout the length and breadth of the land will



assist them in their endeavours. Most of the principal shopkeepers of London, and the best-known Milliners and Dressmakers are prepared to second, to the best of their ability, the aim and object of the Association. May we not hope for similar sympathy from the Tradesmen in the principal Cities and Towns of the Empire? They will not forget how much they, too, depend on the prosperity of the agricultural classes. The Association appeals for aid to all, to every dealer in Textile Fabrics and to every Dressmaker in the United Kingdom. It does so the more readily because every class of society is more or less affected by the prevailing unfortunate state of things. We put forth exertions to improve our sheep and to encourage their production, but these efforts will be useless as long as there is no demand for their fleeces. The present depression reaches the Landowner, the Farmer, the Manufacturer, and the Spinner. The endeavours of the Association will be directed to so turn the tide of fashion, as to ensure to each the benefits which may be expected from a wide-spread determination among Englishwomen to do their best to encourage, revive, and support one of the oldest and most-widely beneficial branches of English Industry."

The following is a first list of Patronesses of the Association, and the list is increasing day by day. Such influential names cannot, we think, fail to secure the success of so excellent and patriotic a movement:—

#### LIST OF PATRONESSES.

H. R. H. The Duchess of Edinburgh, H. R. H. The Princess Christian, H. R. H. The Duchess of Cambridge, H. R. H. The Princess Mary Adelaide Duchess of Teck, The Duchess of Abercorn, Duchess of Athole, Duchess of Cleveland, Duchess of Manchester, Duchess of Marlborough, Duchess of Montrose, Eleanor Duchess of Northumberland, Duchess of Northumberland, Duchess of Roxburgh, Duchess of Sutherland, Maria Marchioness of Ailesbury, Marchioness of Bath, Marchioness of Blandford, Marchioness of Conyngham, Dowager Marchioness of Downshire, Marchioness of Downshire, Dowager Marchioness of Ely, Marchioness of Exeter, Marchioness of Hamilton, Marchioness of Headfort, Marchioness of Londonderry, Marchioness of Salisbury, Countess of Bective, Countess of Bradford, Countess of Breadalbane, Countess of Brownlow, Countess of Clanwilliam, Countess of Clarendon, Countess of Cork, Countess of Dalkeith, Countess of Dartrey, Countess of Delawarr, Countess of Denbigh, Countess of Dudley, Dowager Countess of Dunmore, Countess of Dunraven, Countess of Feversham, Countess of Galloway, Countess of Granville, Countess of Harwood, Countess of Hopetoun, Countess of Howe, Countess of Ilchester, Countess of Lathom, Countess of Leconfield, Countess of Listowel, Countess of Lytton, Countess of Mayo, Countess of Romney, Countess of Rosslyn, Countess of Somers, Countess of Sondes, Countess of Sefton, Countess of Scarborough, Countess of Suffolk, Countess of Winchelsea, Countess of Wharfedale, Countess of Yarborough, The Countess of Zetland, The Viscountess Bridport, The Viscountess Castlereagh, The Dowager Viscountess Downe, The Viscountess Hood, The Viscountess Newport, The Baroness Bolsover, The Lady Marion Alford, The Lady Alington, The Lady Bagot, The Lady Bateman, Lady Lucy Hicks-Beach, Lady Charles Beresford, Lady Braybrooke, Lady Burzile, Lady Carington, Lady Edward Cavendish, Lady Florence Chaplin, Lady Isabel Clayton, Lady Edward Pelham Clinton, Lady Colville of Culross, Lady Emily Hart Dyke, Lady Mary Wentworth Fitzwilliam, Lady Foley, Lady Hermione Graham, Lady Claude Hamilton, Lady Arthur Hill, Lady Maria Hood, Lady Inchiquin, Lady Emily Kinskote, Lady Lamington, Lady Londresborough, Lady Doreen Long, Lady Adeliza Manners, Lady Fanny Majoribanks, Lady Lilian Paulet, Lady Algernon Percy, Lady Charlotte Portal, Lady Raglan, Lady Elizabeth St. Aubyn, Lady Charlotte Schreiber, Lady Constance Stanley, Lady Suffield, Lady Caroline Turner, Lady Mary Turner, Lady Vane, Lady Walsingham, Lady Wenlock, Lady Whichcote, Lady Wodehouse, Lady Wolverton, Lady Wombwell, The Honorable Lady St. John Mildmay, Lady Ribblesdale,

The Honorable Lady Thorold, The Honorable Mrs. Brand, The Honorable Mrs. Brassey, The Honorable Mrs. Beckett Denison, The Honorable Mrs. Finch Hatton, The Honorable Mrs. Lowther, The Honorable Mrs. Portman, The Honorable Mrs. Edward Stanhope, The Honorable Mrs. Stirling, The Honorable Mrs. Percy Wyndham, Lady Borthwick, Lady Brassey, Lady Campbell of Blythwood, Lady Filmer, Lady Leslie, Lady Lampson, Lady Northcote, Lady Ramsden, Lady Sykes, Lady Tufton, Mrs. S. Allsopp, Mrs. Tyssen Samuel Amherst, Mrs. Arthur Arnold, Mrs. W. W. Beach, Mrs. Ashmead-Bartlett, Mrs. Cavendish Bentinck, Mrs. Hamar Bass, Mrs. Bischoffsheim, Mrs. Bond Caball, Mrs. Barrington Campbell, Mrs. Cator, Mrs. Colston, Mrs. H. Strickland Constable, Mrs. Dawson, Mrs. Sotherton Estcourt, Mrs. E. P. Fox, Mrs. Feilden, Mrs. Cyril Flower, Mrs. Gilow, of Leighton, Mrs. F. W. Grafton, Mrs. Greenall, Mrs. Sherwin Gregory, Mrs. Alfred Harris, Mrs. Adrian Hope, Mrs. Coleridge Kennard, Mrs. Frank Markham, Mrs. Middleton Moore, Mrs. Naylor, Mrs. Pocklington, Mrs. Tharpe, Mrs. Villebois, Mrs. Hume Webster, Mrs. Robert Webster, Mrs. A. Wilson, Mrs. Charles Wilson, Mrs. Christopher Wilson.

Among the principal Drapers, Tailors and Dressmakers who are giving their support to this excellent movement we may name:—

Messrs. Debenham & Freebody, Harvey & Nicholl, Howell & James, Jay, Lewis & Allenby, Marshall & Snelgrove, Redmayne, Russell & Allen, Waterloo House, Peter Robinson, Chapman, Little & Radmanchev, Benjamin, Brown & Son, Davis, Hill, Meyer and Mortimer, Webb Miles & Co., Redfern, and Pryce Jones of Newtown; Messdames Elie, Holmes, Swaebe, Kelvin, Mercier, Roper, Mrs. Metcalfe, Mrs. Reilly, Mrs. Stratton, Mrs. Wellborn, Mrs. Mason, Mrs. Ward.

## The Court and High Life.

THE QUEEN (with various members of the Royal family) is enjoying her usual summer stay in the Highlands. The Court remains at Balmoral until the middle of November, when Her Majesty returns to Windsor Castle.

Their Royal Highnesses the Prince and Princess of Wales with their three daughters honored Liverpool with a visit on Sept. 8th, on the occasion of the opening of the new docks. The town was *en fête* for the occasion, and the Royal visitors were greatly pleased with their reception. The Prince and Princess were the guest of the Earl and Countess Sefton, and the young Princesses were entertained at Knowsley Hall. The Royal party left Liverpool at midnight for Aberfeldie, where the Prince is enjoying sport with the Duke of Edinburgh.

The Duke and Duchess of Edinburgh are visiting Her Majesty at Balmoral Castle. The youthful family of their Royal Highnesses left the Isle of Wight and returned to Eastwell Park on September 15th in charge of Captain Poore.

The Crown Princess of Germany and her daughters have returned to Berlin. The Empress of Germany has issued a public letter of thanks to the nation for its sympathy during the late severe illness from which Her Majesty has happily recovered.

The marriage of the Princess Victoria of Baden, granddaughter of the German Emperor, to the Crown Prince of Sweden took place at Carlsruhe on Sept. 20th, the anniversary of the silver wedding of the bride's parents.

Prince Henry of the Netherlands, uncle of the King, has died at the Hague, at the age of 81. This event will prevent the presence of the King and Queen of Denmark at the Court of Stockholm on the occasion of the entry of the Crown Princess on her marriage.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### DRURY LANE.

Here the continued success of Messrs. Augustus Harris and Merritt's new play *Youth* is very signal and encouraging, and the piece promises to have a long run. The extraordinary scenic effects and the good acting, combined with the merits of the play itself, are calculated to take a firm hold on the mind of the playgoing public.

### THE PRINCESS'S.

The Roman conqueror's motto, with a variation, may be truly applied to *The Lights o' London*, for Mr. G. R. Sims's new drama appeared, was seen, and conquered at first sight. The enthusiastic reception accorded to this admirable play on its first night, was, we believe, the initial step to a long success. *The Lights o' London* is a play which peculiarly appeals to the audience for whose pleasure it is provided. In it Mr. Sims speaks directly to that class of whom our Laureate said

"Men, my brothers, men the workers, ever reaping something new;  
"That which they have done but earnest of the things which they shall do";

and it is from this class of workers, whether by hand or head, in London town, that Mr. Sims, and they who so worthily interpret him to the public, will receive the meed of praise and profit which is so fairly earned. Mr. Wilson Barrett supports the character of Harold Armytage in a manner which will add materially to his reputation, already raised so high by former rôles, and displays a versatility of genius which may well cause even his admirers to wonder. He speaks at once to the hearts of his audience, and never for a moment relinquishes the influence gained. Miss Eastlake, in the part of Bess, has achieved a distinct success, and the impersonation places her at once in the front rank as an actress of domestic drama. All the refinement, tenderness, and grace which marked the character of Lilian Westbrooke appear in a tenfold degree in that of Bess, and Miss Eastlake's interpretation of the part is perfect. The acting of Mr. George Barrett and Mrs. Stephens forms an admirable foil to the touching part of the drama, and the other characters are equally supported by a strong cast. The play is put on the stage in splendid style, the scenery being of a nature to specially attract a London audience. A long and successful run seems to be in store for *The Lights o' London*.

### THE HAYMARKET.

The autumn season under the management of Mr. C. Francis has brought several novelties, musical and otherwise, before the public, the latest of which is the production of a new comedy in four acts, adapted by Mr. James Mortimer from Sardou's *Les Vieux Garçons*, and called *Reclaimed*. The comedy is well put on the stage, and very well acted, the principal characters being supported by Messrs. Hermann Vezin, H. St. Maur, Alfred Bishop, and Arthur Dacre, and Mesdames Lydia Cowell, Lottie Venn, &c., &c. The piece, which has been well received, is well put together, and has one or two very strong situations.

### THE FOLLY.

Mr. Carton's summer season at this snug little house has been marked by the unqualified success of *Imprudence*, by Mr. A. W. Pinero. The comical (if slight) plot is admirably worked out in strikingly-comic situations, and with the brightest and crispest of dialogue, and the various characters are supported by clever artists. No one who covets the chance of a hearty laugh should omit a visit to the FOLLY while

*Imprudence* keeps the stage, and all should be in time to witness the opening piece *His Last Legs*, in which Mr. Leonard Boyne gives a laughable sketch of an adventurous Irishman, whose interference in other people's family affairs leads to comic and satisfactory results.

### THE COURT.

This charming little house re-opened on September 24th, the performance being under the direction of Mr. John Clayton, and consisting of a new drama entitled *Honour*. The company is a very strong one, including Messrs. John Clayton, Arthur Cecil, Forbes Robertson, Dion Boucicault, Henry Neville, &c., &c., Mesdames Fanny Josephs, Louise Moodie, Carlotta Addison, Miss Marion Terry, &c., &c. The drama is preceded by *To Parents and Guardians*. The music (always a great feature at this house) is still under the direction of Herr Armbruster.

### NEW SADLER'S WELLS.

The advent of Mr. F. B. Chatterton with a carefully-selected and powerful company at this popular house is an event which is eagerly anticipated, and will, we doubt not, be attended with success. The house opens on October 8th with Mr. Leopold Lewis's drama *The Foundlings*, or *The Ocean of Life*, in which Miss Leighton will appear, assisted by Mr. J. C. Cowper, Mr. McIntyre, and the full strength of the company. We are sure that all will join us in wishing success to this, the latest, undertaking of so popular a manager.

The Colonel still continues to attract at the PRINCE OF WALES'S, and *Patience* holds up a similar mirror to æstheticism at the OPERA COMIQUE. *Les Cloches de Corneville* are heard again at the GAIETY, and a new play by Mr. G. R. Sims is announced to be in active preparation for the VAUDEVILLE.

The ROYAL COMEDY THEATRE, which is now being built by Mr. J. H. Addison in Panton Street, Haymarket, rapidly approaches completion, and will probably be opened by Mr. Henderson on October 1st. The works have been carried out by Mr. Thomas Verity, the well-known architect, and it is confidently believed that the theatre will rank as one of the best ventilated and most artistically designed in London.

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

[Owing to unusual press of matter we are compelled this month to deal with our Correspondence by Post.]

Letters acknowledged with thanks from Miss McLean, Mrs. Russell, B. W. C., Alice, Miss E. Neilson, J. W., Mrs. Bruce, and Minna.

### PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 6d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps. Subscriptions to be paid to LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

POST-OFFICE ORDERS payable at Young St., Kensington.

### JUVENILE COSTUMES.

The September Number has been reprinted on account of the great demand. It contains a beautifully Colored Plate of Girls' and Children's Dresses, suitable for all occasions: also an uncolored Juvenile plate. Post-free for Twelve Stamps. Order at once, as only a few copies are left.

# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., 7d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM SEPT. 29th., TO OCT. 29th. 1881.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

### NOTICES TO CORRESPONDENTS.

\*.\* All our patterns are posted at once on receipt of order, but there may occasionally be a delay of one post, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 10 and 11, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PATTERNS POSTED IN ENVELOPES.

Ladies who prefer to have their patterns posted in envelopes, instead of by book post, can have this done by enclosing a LARGE ENVELOPE (about half the size of this page) STAMPED AND ADDRESSED, with each order. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1d. for all patterns up to 6d., and 1½d. each 9d. pattern. If preferred we will provide the large envelopes for the nominal charge of 4d. each.

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Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

## \*.\* PARIS MODEL PATTERNS FOR LADIES.

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- 341.—The Simplicite Polonaise Princesse.
- 362.—The Dulcie Polonaise Princesse.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.
- 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- 452.—The Clifden Promenade Costume. Cuirasse corsege, and Fishwife upper skirt.
- 493.—Indoor Toilette. Draped polonaise tunique, with waistbelt.
- 497.—Lawn Tennis Tunique, (Pinafore style).
- 498.—Princesse Dress with long full train.
- 499.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 16.—The Samary Promenade Costume. Corsege-habit, paniers, and tunique.

- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
- Large-sized Patterns.
- 485.—Princesse Dress for a chest measure of 43 inches.
- 496.—Polonaise Princesse for a chest measure of 44 inches.
- 58.—The Montebello Tea Gown. Watteau style.
- 59.—The Biehoffschheim Costume. Corsege Redingote with cape, tunique and bouffant.
- 69.—Travelling Costume. Corsege, tablier, and bouffant.
- 74.—The Croisette Costume. Corsege a basques. Habit, tunique, and bouffant.
- 77.—The Percy Travelling Costume. Double-breasted Corsege Redingote, and tunique.
- 78.—The Agincourt Travelling Costume.
- 79.—Princesse Dressing Gown.
- 5a.—Princesse Night Dress.
- 85.—The Chiswick Breakfast Robe.
- 87.—Bridesmaid's Costume.
- 88.—Wedding Toilette.
- 115.—The Curzon Costume. Pointed corsege, with Habit basque and tunique. 6d.
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- 151.—The Rosalie Dinner Dress. 6d.
- 152.—The Conyngham Senside Costume. Corsege, skirt and draperies. 6d.
- 154.—The Zaré Polonaise Princesse. 6d.
- 163.—The Amédée Promenade Costume. Corsege and draped upper skirt. 9d.
- 165.—Garden Party Costume. 9d.
- 166.—The Rosia Costume. Corsege and Tunique. 6d.
- 167.—The Zamoyas Costume. Long Jacket with gathered back, and skirt of walking length. 9d.
- 168.—The Antrobus Costume. Jacket, double tablier, and bouffant. 9d.
- 169a.—The Clarisse Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.
- 170.—Costume for an elderly lady. Long Jacket, with plissé front, gathered on chest, and trained skirt. 9d.
- 171.—The Mildred Promenade Costume. 7d.
- 172.—The Faus Costume. Polonaise, cape and scarf. 8d.
- 173.—Visiting Costume for black silk. 9d.
- G.—Swiss Belt for gathered Bodice. 3d.

### AUGUST, 1881.

- 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.
- 191.—The Daucombe Costume. Corsege à revers, tablier, and bouffant. 6d.
- 192.—The Freycinet Senside Costume. Draped polonaise, draperies, 6d.; gathered Cape, 3d.
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- 198.—The Kilmorye Costume. Corsege, and Polonaise overskirt. 6d.
- 199.—The Amicia Costume for cloth. 6d.
- 201.—The Otway Travelling Costume. Corsege, tunique, at Jape.
- 202.—The Violet Costume. 9d.
- 203.—The Palmier Costume. 9d.
- 205.—The Marjolaine Costume. 9d.
- 206.—The Narcisse Costume. 9d.
- 207.—The Melinthe Costume. 9d.
- 210.—Travelling Costume. 9d.
- 211.—Moire Antique Dress. 6d.

### SEPTEMBER, 1881.

- 213.—The Tremayne Costume. Corsege, upper skirt, and bouffant. 7d.
- 214.—The Rosse Costume. Double-breasted jacket and upper skirt. 6d.
- 215.—The Dartrey Costume. Body, slashed sleeve, tunique and bouffant. 7d.
- 225.—The Granville Polonaise and Scarf. 6d.
- 226.—The Surtees Black Silk Costume. Corsege, upper skirt, and bouffant. 7d.
- 227.—The Pauline Costume. Corsege, with puffed sleeve. 6d.
- 227a.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.

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- 243.—Costume for a young lady of 16. 6d.
- 244.—Close-fitting Mother Hubbard Mantle, new style. 7d.
- 245.—Little Girl's Blouse. 3d.

### PATTERNS FOR OCTOBER, 1881.

- Plate 1.
- 216.—Promenade Costume. Corsege, tunique and scarf. 9d.
- 247.—The Percy Visiting or Carriage Costume. Pointed Corsege, upper skirt and bouffant. 9d.
- 248.—The Hilda Promenade Costume. Corsege and tunique skirt. 9d.
- Plate 2.
- 249.—The Gainsborough Promenade Costume. Corsege and tunique. 6d.
- 250.—Carriage Costume. Corsege, upper skirt, and bouffant. 9d.
- 251.—The Florentia Reception Toilette. Corsege, upper skirt, and bouffant. 9d.
- Plate 3.
- 252.—The Aberdeen Morning Costume. Gathered body, with sash-belt, tablier, and bouffant. 7d.
- 253.—Reception Toilette. Corsege and draperies of skirt. 9d.
- 254.—The Grace Promenade Costume. Corsege, upper skirt, and bouffant.
- Plate 4.
- 255.—The Beauvan Mantle. 6d.
- 256.—The Radnor Double-breasted Visite Jacket. 6d.
- 257.—The Abergeldie Visite. 6d.
- 258.—The Olive Jacket. 6d.
- 259.—The Goodwood Redingote Jacket, with seam at waist. 6d. Given full-sized with this Magazine.
- 260.—The Blantyre Visite. 6d.
- 261.—The Murietta Visite. 6d.
- 262.—The Melville Mantle. 6d.
- 263.—The Grantley Paletot. 6d.
- 264.—The Pomfret Cloak. 6d.
- 265.—The Gascoigne Double-breasted Ulster. 6d.
- 266.—The Kalkreuth Mantle. 6d.
- Plate 5.
- 275.—Promenade Toilette. 9d.
- 276.—Promenade Toilette. 6d.
- 277.—Promenade Toilette. 6d.
- Plate 6.
- 204.—Promenade Costume. 6d.
- 267.—Matinée, Jacket only. 6d.
- 186.—Dressing Gown. 6d.
- 268.—Promenade Costume. 9d.
- 269.—Beige Costume. 9d.
- 270.—Promenade Toilette. 6d.
- Plate 8.
- 271.—Visite Mantle. 6d.
- 240.—Double-breasted Tailor-made Jacket. 6d.
- 135.—Visite Mantle. 6d.
- 272.—Morning Costume. 6d.
- 273a.—Visiting Costume. 9d.
- 274a.—Costume for Home. 9d.
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- 67.—New French Mother Hubbard Mantle.
- 93.—The Balmoral Visite.
- 94.—The Coquette Jacket, fastening from left to right.
- 95.—The Hussar. A tight-fitting military Jacket.

Continued on next page.



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- .. 96.—The Newmarket Jacket. Redingote style, and double breasted.
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- .. 98.—The Mirabel jacket for silk or poplin.
- .. 99.—The Rosetta Mantlelet, a pretty summer style.
- .. 99a.—Summer Mantlelet with gathered shoulders. 6d.
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- .. 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- .. 102.—The Derby Dust Cloak. Visite style.
- .. 103.—The Princesse Paletot. Single-breasted and tight-fitting, with long skirt.
- .. 104.—The Mother Shipton Mantle.
- .. 111.—Pelisse, very rich style.
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- .. 134.—The Visite Mantilla. 6d.
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- .. 144.—The Josephine Mantilla: a pretty summer style. 6d.
- .. 153.—The Cinq Mars Summer Visite Mantle. 6d.
- .. 158.—New Visite, with gathered shoulder. 6d.
- .. 164.—The Zephyr Summer Mantle. 6d.
- .. 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.
- .. 177.—The Altona Visite Mantle. 6d.
- .. 178.—The Laine Fichu. 6d.
- .. 179.—The Hildegard Visite with sleeves. 6d.
- .. 189.—The Parisien Mantlelet. 6d.
- .. 200.—The Kinsale Mantilla. 6d.
- .. 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.
- .. 26.—The Dora Sortie du Bal.
- .. 245.—The Biarritz Sortie du bal; very elegant and novel.
- .. 499.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.
- .. 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- .. 423.—Marcin Pelisse for velvet. Half tight-fitting.
- .. 425.—Asturias Visite Mantle for silk or cashmere.
- .. 426.—The Portia Visite, with gathered sleeve.
- .. 429.—The Somerset Ulster, double-breasted with shawl collar.
- .. 430.—The Montrose Ulster, double-breasted with triple Carrick capes.
- .. 431.—The Salton Circular Cloak, with new form of hood, and armholes at front.
- .. 433.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- .. 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- .. 490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- .. 493a.—Close-fitting. Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- .. 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

## MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.
- M 2.—Mourning Costume, pointed corsage & tunique.
- M 3.—Mourning Visite Mantle.
- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique
- M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.
- M 7.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.
- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Pelerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

\* \* For Underskirts, see above.

## NEW SLEEVES 3s. EACH.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.
- B.—Sleeve with three rows of puffs.
- C.—Abbe Sleeve, with Cape.
- D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
- E.—Tight sleeve, with scollops and puff, buttoning four buttons.
- F.—Tight sleeve, with three puffs at back.
- N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

### JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1891.

- .. 216.—The Sylvie Costume for a child of 5. 3d.
- .. 217.—The Constance Costume for a young lady of 14. 6d.
- .. 218.—The Mariel Toilette for a little girl of 6. 3d.
- .. 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.

## JUVENILE COSTUMES, Continued.

- .. 220.—The Lucia Promenade Costume for a little girl of 7. 3d.
- .. 221.—The Tottie Dress, for a baby of 3 or 4. 3d.
- .. 222.—The Peninsular, a new gathered Mantle. 6d.
- .. 223.—Mourning Costume. 9d.
- .. 224.—The Wilfreda Promenade Costume; corsage and tunique. 9d.
- .. 228.—Child's Pinafore. 3d. (Given full-sized with this Magazine.)
- .. 229 & 229a.—Pinafores for children of 3 years old. 3d.
- .. 230.—The Lolotte Costume for a girl of 7. 3d.
- .. 231.—The Mignonette Low-necked Dress for a child of 3. 3d.
- .. 232.—The Coquette Ulster for a girl of 10. 3d.
- .. 233.—The "Comfortable" Ulster for a young lady of 13. 6d.

### USEFUL STANDARD STYLES.

- .. 20.—Baby's Toilette for a child of 4 years. Corsage Princesse, and plastron and capes.
- .. 21.—The Cemonitina Costume, for a girl of 8 to 9.
- .. 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- .. 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.
- .. 29.—Promenade Costume, for a girl of 10 or 12.
- .. 33a.—Baby's first Pelisse, with Cape.
- .. 61.—The Cecile Visite for a girl of 10.
- .. 62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.
- .. 63.—The Little Pearl Costume for a Child of 4.
- .. 64.—The Emma Costume for a girl of 12. Princesse tunique, with Sailor's collar.
- .. 65.—The Janet Dress for a girl of 5.
- .. 66.—The Coralie Costume for a girl of 8.
- .. 67a.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- .. 70.—Double-breasted Jacket for a little girl of 5.
- .. 71.—Walking Costume for a girl of 7.
- .. 72.—Walking Dress for a young lady of 14. Princesse tunique and draperies.
- .. 78a.—Girl's Paletot, S.B. of 14. 6d.
- .. 80.—Costume for a boy or girl of 4 or 5.
- .. 109.—Outdoor Jacket for a girl of six or seven.
- .. 137.—Little Edith's Costume for a girl of 10.
- .. 138.—The Lucia Costume, for a child of 5.
- .. 139.—The Edme Afternoon Toilette for a girl of 7.
- .. 142a.—Mother Hubbard Shoulder Cape. 3d.
- .. 161.—Little Girl's Costume for 8 years old. 3d.
- .. 175.—Child's Frock. 3d.
- .. 176.—Child's Pelisse with double cape. 4d.
- .. 175a.—Boy's high necked Blouse, with deep plissé cape. 3d.
- .. 187a.—Child's Brighton Toilette, (7 to 8 years) 3s.
- .. 206.—Boy's Milannaise Costume. 10 years old. 3d.
- .. 209.—Boy's Hungarian Blouse. 3d.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.
- J 4.—Zouave Suit for boy 8 or 9 years old.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted blouse.
- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princesse Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princesse Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 22.—The Clavie Dress for a little girl 6 years old.
- J 23.—Princesse Frock with low neck and short sleeve for a child of 6. 3d.
- No. 328a.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.
- .. 328b.—Ditto ditto for a girl of 10. 3d.
- .. 336.—Princesse Dress for a Girl of 15. 6d.
- .. 337.—Princesse Dress for a Girl of 12.
- .. 337a.—Robe Princesse for a girl of 9 years old.
- .. 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- .. 399.—The Annette Costume. Draped Princesse tunique for a Girl of 8 to 10.
- .. 400.—The Olga. Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- .. 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- .. 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- .. 403.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with sash.
- .. 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- .. 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- .. 485.—The Victoria Costume, for a Girl of 14 to 15.
- .. 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- .. 491.—Little Boy's Costume for 5 years old. 3d.
- .. 493.—Hundk-robief Costume, for a Girl of 11 or 12. Very novel style.

## STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN'S & GIRLS' sizes 3d. each.  
Chest Measure 19, age 2; chest 20 $\frac{1}{2}$ , age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28 $\frac{1}{2}$ , age 12 to 13; chest 30, age 14 to 15. Or may be had in brown paper, price 6d. each; the complete set, 2s. 6d.

### LADIES' SIZES, 4d. each.

Chest Measures.—31 $\frac{1}{2}$ , 33, 34 $\frac{1}{2}$ , 36, 37 $\frac{1}{2}$ , 39 $\frac{1}{2}$ , 41, 42 $\frac{1}{2}$ . Or may be had in brown paper, 6d. each; the complete set, 3s.

\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

## NEW FRENCH UNDERLINEN.

### DEVERE'S ILLUSTRATED CATALOGUE

OF FULL-SIZED PATTERNS OF UNDERLINEN FOR LADIES, GIRLS, AND CHILDREN, TOGETHER WITH BABY LINEN AND UNDERGARMENTS FOR GENTLEMEN AND BOYS.

With prices of each, and an engraving of the appearance of each garment when made up. The whole forms an Eight-page Pamphlet, the size of this Magazine, and will be sent to any address

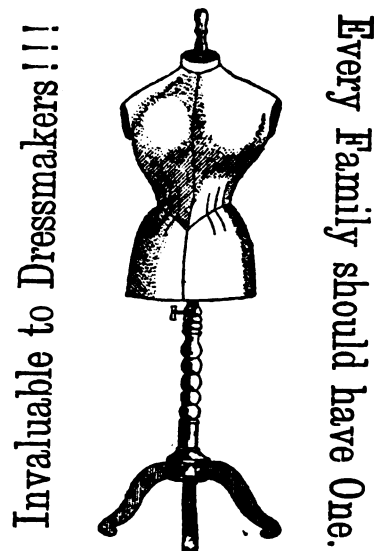
### FOR TWO STAMPS.

Which must be forwarded to Louis Devere & Co., 1 Kelso Place, Kensington, London, W.

## DEVERE'S MODEL BUSTS.

PRICE 26s. EACH,

(Including Crate, Packing, and free delivery 4 miles of Charing Cross, or at any London Terminus.)



They are made in 10 sizes, and are indispensable adjuncts to the Dressmaker's art. An illustrated prospectus with full description and testimonials will be sent on receipt of post card, by Louis Devere & Co., 1, Kelso Place, Kensington, London, W.





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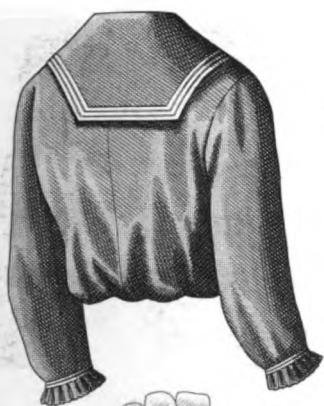
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Plate 3

The World of Fashion.



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# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.



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PLATE 3.

PLATE 4.



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Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.



No. 290.—FRONT and BACK.



No. 291A.—FRONT and BACK.



No. 292A.—FRONT and BACK.



No. 293A.—BACK and FRONT.

*Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post-free.*



No. 294.—BACK and FRONT.



No. 295.—FRONT and BACK.



No. 296.—BACK and FRONT.



No. 297.—BACK and FRONT.

*Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence and Ninepence each.*





764A



768



BACK OF 764A & 768



734A



BACK OF 769



769

*Full-sized Patterns, numbered as above, may be had from the Editors, price Sixpence each.*

November, 1881.

**The World of Fashion.**

Plate 8.

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# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 695.

NOVEMBER, 1881.

Vol. 58.

### Observations

#### ON LONDON AND PARISIAN FASHIONS

THE rapid and decided approach of cold wintry weather has turned the attention of drapers and dressmakers to the production of suitable costumes. Our artist has met the demand for winter dresses with an admirably arranged selection of novelties and useful styles, as will be seen by a glance at our plates.

The leading idea in materials for winter are of the two extremes: exceeding richness, and an almost puritanical plainness. This is visible alike in Dresses and Mantles; the richest velvets, plushes, brocades, heavy *moirés*, and lustrous satins are seen side by side with the severe simplicity of "tailor-made" tweeds and serges.

Brocaded velvets and plushes will be as fashionable as they were last winter, and *moiré* has quite regained its old supremacy. A new material is introduced very effectively into dresses, viz., a watered plush, which is very striking, and is made in all the fashionable colours. Chenille, both in the piece for garments, and in various styles of trimming, is very fashionable. Jet *passenterie*, and various colored beaded trimmings retain their hold on public favor. Steel is less used as a trimming, but is still very effective for slight mourning. Among the plainer materials the English woollens and lustres are rapidly making their way; the facility they display for draping and mixing with other and richer materials making them an important item in the various combinations of costume.

Velveteens, both plain and stamped, are very fashionable and useful, and so many good makes are now before the public, that an elegant costume may be made from this charming texture at a small cost.

There is little change in the form of dresses, beyond a decided tendency to a return to the

*panier* style. A modified and simple illustration of this is shown on No. 286, which our readers would do well to copy, as great discretion is necessary in adapting the *panier* style to the figure, and it is a fashion easily to be carried to an ungraceful excess.

The short skirts of walking dresses are usually covered with several flounces, or with one deep kilt, over which, at the back, a bouffant is gracefully draped. Where the costume is *en polonoise*, the prettiest way is to allow the overdress to open from the waist in front, like 289.

Mantles are very long and large, of handsome materials, and richly trimmed. Our Mantle Plate last month, and the various forms in the present number, give such ample details of style and trimming that we need say nothing further here of that part of costume. We must, however, mention the increasing favor accorded to the double-breasted Casaque like 214 in our September number. This is made in velvet, plain and stamped, plush, cloth, and brocade, and may be worn as an indoor or outdoor garment according to the weather.

Bonnets are still worn very small and close-fitting, and are, in many cases, composed entirely of one article, such as leaves, feathers, or beads. Others are of plush, trimmed with flowers or beads, arranged *en diademe*. Hats are very large and picturesque-looking. They are mostly of plush, and trimmed with handsome shaded feathers. In fact in millinery of all its branches there is a perfect rage for feathers of all kinds, from the close pheasant's breast to the long graceful plumes of the ostrich.

In compliance with a very generally expressed desire on the part of our subscribers, we have, this month, given the back and front views of every Costume, and ALL our plates are specially designed to suit the taste of English ladies, many of whom have not found the plates designed for us by the various Parisian houses so useful as the special designs from which our plates 1 to 4 have been engraved. In future

we shall only give the Paris plates occasionally, so as to give our readers an exact idea of both styles.

Our "Instructions for Dressmaking" are again given at the request of a large number of our new subscribers.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
October 27th, 1881.

Ma Chère Amie,

Paris is itself again; everywhere we meet elegant and handsome women. The theatres are full of pretty toilettes, all showing new combinations and new colors. The Bois looks autumnal, both in itself and in its costumes. The toilettes are already being trimmed with fur: one would think winter was setting in sooner than usual, although we have still warm sunshine on many days.

Dresses of cloth, velvet, velveteen, satin, brocades, are all trimmed with rich plush or fur.

The last novelty in trimming for dresses is the embroidery on the same material. The dress is made with two or three flounces, edged with embroidery; the overskirt is composed of a drapery, laid in folds on the hips, and gathered in the middle of front; well *bouffante* behind, and trimmed all round with embroidery. With this skirt is worn a jacket, made with velvet or plush.

Cloth costumes are quite the fashion for morning calls; they are invariably of one shade, either *forestier vert*, or *bleu marine*; they are trimmed with cord and tassels, and at back by a wide sash.

Evening dresses for young ladies are made of *bouillonné* satin, blue, pink, or any color. Between each *bouillonné* is sewn a lace flounce, which falls on the *bouillonné*; as many as ten flounces are sewn on the front and sides of the skirt; the back is made with a drapery of lace; the *cuirasse* body is of satin, covered with lace: the skirt is short. This toilette looks very *vaporeuse* and pretty.

Theatre toilettes are generally made of velvet, plush, and satin, trimmed with rich lace, or very open embroidery. The skirts have long trains: the trains are trimmed all round with a double *riching*, a *chicori*, well lined, so as to keep in good position.

Evening dresses for home are usually of light material, so as to enliven the *coin du feu*. Dresses that are slightly soiled, or that could not be worn again next season, will answer very well; the only alteration to make is to cut them open in square, or in V form in front, and to shorten the sleeves. Dark dresses can also be worn, provided they are trimmed with lace and bright colored ribbon. Little is required by a woman of taste and ingenuity to turn out a handsome evening dress, and a great deal of comfort and happiness is derived from such (as one may say) trifling resources.

The new woollen materials for this winter are: *Cheviotte multicolore*; *Bure*; *vigognes d'Ecosse*; English cloth; *drap de France*. For trimmings:—embroidery, plush, velvet, and *chenille*. Apropos, just a word about *chenille*. It is seen in everything and everywhere: most elegant scarfs and mantillas, bands of trimmings, bodies, hats and bonnets, muffs, and even home slippers are made of *chenille*. The new *chenille* Mantilla is doubly woven; the outside is black; the inside red, blue, pink, &c. This looks very charming and novel, and is most becoming—principally to fair ladies.

Winter Mantles are all long, and are richly trimmed with fur, lace, *passenterie*, plush, &c. (I see your artist has given you a very good selection of the best styles worn.) The materials are chosen for their warmth, such as sealskin, *moutonne* cloth, Yorkshire cloth, or *cachemire de l'Inde* lined with fur. Thin ma-

terials, such as satin, brocades, silk, or *cachemire* are warmly lined inside.

COMTESSE DE B—.

### THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Keble Place, Kensington, London, W.

#### THE

#### STONOR CORSAGE A BASQUES HABIT. (285.)

Our first pattern is the Corsage for the Stonor Costume, shown on the second figure of our third plate. It is pointed in front and forms a coat tail at the back. The pattern is composed of seven pieces, viz.:—front; sidepiece; back; collar; top side of sleeve; under side of sleeve (a long narrow curved piece); and epaulette.

On the front we have marked by pricking the breast pleats, and the fish under the arm. On the side piece the pleat of coat tail is marked by pricking. In the back, the pleats are marked by pricking. In the collar we have cut a notch at the place of the shoulder seam. In the sleeve, the top side is widened at the back seam and the under side narrowed, so as to take the seam out of sight and more under the arm; the top side must therefore be full at elbow as shown by the pricking: the top part of the under side of sleeve is marked by two small cuts (11) so as to leave no chance of its being sewn in wrong side upwards. At the top of this sleeve there must be a puffing, as shown in the engraving, and over this puffing, and under the arm, the epaulette is placed; the place marked by two cuts goes under the arm and corresponds with the two cuts in under side of sleeve, the notch corresponds to the notch in the sleeve head and the pointed ends being folded over on the pricked lines, and meeting at top of shoulder and so forming the epaulette.

#### THE CAMOYS SLEEVE. (286A.)

Our second pattern is the SLEEVE of the Camoys Costume, shown on fig. 3 of plate 3. We have given the puffed part only, as the sleeve itself may be cut from No. 285 just described. We have marked by pricking the under side of armhole, the drawing in in the middle, and the gatherings at shoulder, middle, and bottom edge of puff.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(278).—The Bective Promenade Toilette made of brown mohair, trimmed with the same



colored satin. The jacket body is opened in front and back, and trimmed with a large collar and cuffs of satin; the overskirt is well draped on the right side with a rosette of *passementerie* and tassels, and is edged all round by a band of satin. The underskirt consists of a long *plissé*, attached to the overskirt on the left side to keep it in order. It will take 17 yds. medium width mohair; 3 yds. satin; 18 buttons; 1 *passementerie* trimming.

Fig. 2.—(279).—The Stockholm Visite, made of shuddas, trimmed with black fox fur. It is gathered all round the neck by five rows of gathers, then is taken in at the waist by gathers and a bow of satin: it is trimmed all round with fox fur. Will require 4 yds. shuddas; 7 yds. fur; 1½ yds. satin ribbon.

Fig. 3.—(280).—The Alington Promenade Toilette made with mauve satin, trimmed with lace; the body is gathered and pleated back and front, cut quite round; the overskirt is laid in folds in front, forming a scarf, and well draped behind on an underskirt of gathered flounces and *bouillonnés*. Quantities required: 17 yds. satin; 6 yds. lace; 18 buttons.

### PLATE THE SECOND.

Fig. 1.—(281).—The Templemore Afternoon Tea Gown of dove-colored *cachemire*, trimmed with blue satin and *coquilles* of white lace. The dress is made in *princesse* form, with a *bouillonné* plastron in front, edged with lace, and has a Suisse belt: the collar and sleeves are very pretty. Will take 5 yds. *cachemire* double-width; ¼ yds. satin; 18 yds. lace.

Fig. 2.—(282).—The Alice Home Toilette of silver-grey alpaca, trimmed with red satin ribbon of the shade called Princess of Wales's. The body is gathered front and back, and trimmed with a handsome lace collar; the overskirt is laid in pleats in front, and is elegantly draped behind; it is trimmed all round with a satin *rûching*, a fringe, and lace. The underskirt consists of lace or embroidered flounces, edged by a satin balayuse. Will require 4 yds. double-width alpaca for overskirt; 9 yds. wide embroidery, or 12 yds. lace; 3 yds. narrow embroidery or 4 yds. lace; 16 yds. satin ribbon; 2½ yds. balayuse.

Fig. 3.—(283).—The Ernestine, an Elegant Dinner Dress of olive-green satin, trimmed with brocade. The cuirasse body is pointed back and front, edged by two cross folds of satin, which may be of the same color as the sash, or olive-green, as represented on the plate: the underskirt is composed of wide tabs of brocade and *plissés* of satin, crossed by draperies of the same: the back is well puffed and ornamented by a long *moiré* sash, matching in color the flowers of the brocade. Quantities required: 16 yds. satin; 4 yds. brocade; 4 yds. ribbon for sash.

### PLATE THE THIRD.

\*\*\* This Plate is headed by three Babies' Bonnets, made of white satin, trimmed with white satin ribbon and blonde lace. They may be made in satin to match the color of dress.

Fig. 1.—(284).—The Alberta Promenade Costume, in a slate-colored woollen material, trimmed with same shade satin ribbon: the shoulders, and the front and back of cloak are *bouillonnés* and gathered, the fulling forming the sleeves, which are also *bouillonnés* and gathered. A fluted flounce edges the cloak all round. The overskirt consists of a polonaise, well draped back and front, and cut in battlements; it is worn over an underskirt, founced to match the cloak. It will require for cloak only 6 yds. material; 2 yds. satin ribbon; 12 buttons. For dress: 13 yds. material; 18 buttons.

Fig. 2.—(285).—The Stonor Morning Costume in black *cachemire* and Albert crepe. The cuirasse body

is cut long, slightly pointed in front, and forming coat tail behind: it is trimmed with a crepe collar and cuffs, and is *bouillonné* at shoulders. The overskirt is draped in deep pleats in front, and is *bouffant* at back: the underskirt is made of crepe, heading three small *plissés*. Quantities required: 12 yds. *cachemire*; 5 yds. crepe; 12 buttons.

Fig. 3.—(286).—The Camoys Toilette, made of lusted woollen material; the body is gathered round the neck and waist, and then forms the overskirt, which is well draped in front to form a slight panier; the back is draped in three places, and the whole is edged by lace. The underskirt is short and plain, trimmed with only two flounces. Will take 12 yds. material; 7 yds. lace.

### PLATE THE FOURTH.

\*\*\* At the upper part of this Plate we have given a Sailor's Jacket for young ladies, inside the front of which is worn the cravat, which is placed between the front and back. On our Plate the jacket is trimmed with a large collar to contrast in color; if the jacket is made in white flannel it may be of light blue, &c., &c.: the cravat is made with embroidery, satin, or silk; 1½ yds. is sufficient for it. The jacket is made with 2 yds. of serge or flannel; ¼ yd. for collar.

Fig. 1.—(287).—The Bradford Mother Hubbard Cloak. This very long cloak is made in all colors, particularly brown and black; it relieves the wearer from the necessity of dressing very elegantly during the wet weather, for the cloak may be made long enough not to show the skirt at all: it is *plissé* down the back, to give enough fulness for sitting down. The sleeves are made tight at the wrist for warmth and comfort. It will take 8 yds. woollen material, or 4 yds. cloth; 8 yds. narrow ribbon; 3 yds. wider for the back.

Fig. 2.—(288).—The Frederica, an Elegant Costume in black velvet or velveteen. The front is cut in *princesse* form, slightly draped at sides under the tassels: then it is cut up, and a fan-shape *plissé* let in (this *plissé* might be made with satin), and kept together with brandebourgs; the back forms a chasseur jacket, bound with *passementerie*, and falling over a well draped skirt. Quantities required: 14 yds. velveteen, or 19 yds. velvet; if satin inside, 1½ yds; 14 brandebourgs; 3 yds. *passementerie*; 6 tassels.

Fig. 3.—(289).—The Edgecombe Visiting Costume of English woollen material; polonaise and skirt to match, or otherwise, according to taste. The polonaise is closed by buttons down to the waist, then it opens over the underskirt: the back is elegantly draped under a large bow: the whole is trimmed at the edges by four rows of braid. The underskirt is made with flounces and *bouillonnés*. It will take 16 yds. material; 9 buttons.

### PLATE THE FIFTH.

This Plate as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3 and 4.

### PLATE THE SIXTH.

Fig. 1.—(290).—The Headfort Toilette, made of brown alpaca, and satin of a darker shade: the cuirasse body is buttoned behind; the front has an elegant pleated *gilet*: the skirt is laid in deep pleats, headed by a gracefully-draped sash of satin: elegant bows trim the left side. Quantities required: 12 yds. alpaca; 3 yds. satin; 18 buttons.

Fig. 2.—(291).—The Beatrice Costume, very suitable for a young lady's evening wear, made of light-colored alpaca, trimmed with white lace. The dress may be white alpaca, and the sash and ribbon may be

pink, or blue satin, &c. The body is gathered *en bouillonné*, and so are the sleeves: it is then sewn in the waistband, which forms a sash behind. The overskirt is very short in front, gathered at side, terminating by a bow: the back is elegantly draped in *bouffants* and puffs, over an underskirt composed of narrow flounces, edged by lace. It will take 14 yds. mohair or alpaca; 3 yds. ribbon for sash; 4 yds. for bands and bows: 14 yds. lace.

Fig. 3.—(292).—The Christina, a long Paletot made of satin, trimmed with skunk, and lined with squirrel fur: this paletot is made to fit the figure, and to nearly cover the dress; it is elegant, warm, stylish and becoming. Will require 7 yds. satin; 2 yds. fur; fur cuffs and collar; 24 buttons.

Fig. 4.—(293).—The Portia, a *plissé* cloak made of shuddas, lined with surah: it is gathered front and back in a square shape, from which start the pleats: the sleeves are gathered on the shoulders, and at the wrists, and terminate in a point, ornamented by a bow. This forms a most comfortable winter wrapper. Will take 10 yds. shuddas: 2½ yds. ribbon.

#### PLATE THE SEVENTH.

Fig. 1.—(294).—The Maud, a Young Lady's Costume made of *cachemire* and velvet. The polonaise overskirt is made with blue *cachemire*: it is slightly gathered round the neck and at waist by a band and sash: the sleeves are gracefully puffed and gathered at the wrist. The overskirt is well draped by velvet bows over a blue velvet underskirt, composed of *bouillonnés*. The whole is very pretty, and the colors are most fashionable. Quantities required: 5 yds. double-width *cachemire*; 10 yds. velvet; 3 yds. velvet ribbon for sash; 8 yds. for bows: 6 buttons.

Fig. 2.—(295).—Young Lady's Promenade Costume of drab cloth, trimmed with dark-brown ribbon. The cape is ornamented with bows on each shoulder: there are bows to loop the dress, and a bow behind. The overskirt is opened and well draped in front and at back over a *plissé* underskirt. Will require 8 yds. cloth; 12 buttons; 3½ yds. ribbon.

Fig. 3.—(296).—The Eulalia Toilette, made of black silk and satin. The corset *cuirasse*, the draperies of body, and the underskirt are of satin: the rest is silk. This very elegant costume is the last model just out, and is very becoming to slender figures. It will take 12 yds. satin; 7½ yds. silk; 12 buttons.

Fig. 4.—(297).—The Boulogne Toilette. It is made with velvet and cloth: the underskirt and puffs of sleeves are of velvet; the overskirt of cloth. It is made with a yoke body, pleated front and back, and *relevée* by buttons, and well draped at the back. Quantities required: 4½ yds. cloth, double-width; 6 yds. velveteen; 3 dozen buttons.

#### PLATE THE EIGHTH.

Fig. 1.—(764A).—Redingote Jacket, made of drab cloth, with a seam about four inches below the waist. It is double-breasted and buttons to the waist. The back view is shown on fig. 3. Quantities required: 3½ yds. cloth, double width; 12 buttons.

Fig. 2.—(768).—Newmarket Jacket, double-breasted buttoned to the waist, and opened *en A*, to show a waistcoat. Same form of back as previous number. Will require 3½ yds. cloth; 18 buttons.

Fig. 3.—Shows the back views of fig. 1 and fig. 2.

Fig. 4.—(734A).—Single-breasted Ulster, made of a thick Cheviot, ornamented with collar, cuffs, and deep pockets. Back the same as 769, except for the seam across the waist. It will take 4 yds. Cheviot; 24 buttons.

Fig. 5.—(769).—Back view of fig. 6 and fig. 4, with the addition of the cape.

Fig. 6.—(769).—The Coaching Ulster, of dark brown cloth: it is double-breasted, with a stand-up collar. This Ulster is made Redingote style, with deep pockets. 4 yds. cloth; 18 buttons.

## BEYOND ATONEMENT.

By HELEN LESTRANGE.

### CHAPTER II.



SEVEN days after Charles Eglinton left Dewchurch Manor, the home of his boyhood, driven from that familiar spot because the woman he loved refused to release him from his promise of secrecy, Eugenie Dunbar also left the house on another visit to Harefield Abbey.

Old Lady Dunbar had answered her granddaughter's letter in a gracious and forgiving spirit, expressing a wish that Eugenie should come to Harefield and make acquaintance with Grace Felspar, her cousin, "whose quiet manner and amiable disposition," wrote her ladyship, "might afford a good example to anyone willing to profit by them."

Eugenie had made a wry face at this hint of Miss Felspar's perfections, but she accepted her grandmother's invitation with alacrity, and departed to Harefield Abbey with her heart full of hopes of conquest. There was but little thought of poor banished Charles in that shallow mind as she made the journey, and still less when she went down to dinner on the evening of her arrival with Lord George Thanet.

Lord George, who was the youngest son of the Marquis of Southshire, lived on an estate which came to him through his mother's family, and which was within an easy ride of Harefield Abbey.

He was, therefore, a constant visitor at the house of Lady Dunbar, and had paid much attention to Eugenie; but his visits had not ceased when that young lady left the Abbey, and some of the servants thought that Grace Felspar's quiet beauty, and, perhaps, her wealth, for the orphan girl was a great heiress, had a more powerful attraction for Lord George Thanet than even Eugenie Dunbar's splendid figure and enchanting face.

But let servants talk as they will, Eugenie found no diminution of attention from her old admirer as he sat beside her at the somewhat formal dinner in the oak-panelled dining-room. All the old warmth of look, all the old license of speech was there, and it must be confessed

that Eugenie, who looked her best, made the most of her opportunity.

After dinner he was by her side in the drawing-room, hanging over the piano while she sang, pointing out new faces in the photograph-albums, and even proposed a moonlight walk upon the terrace, but this, Eugenie, meeting the cold disapproving glance of her grandmother, declined with a pensive sigh.

"I shall win him yet," she said to her vain heart that night, in her own room, "I shall win him yet, and then good-bye to my old life of makeshifts and contrivances."

But for all that, and in spite of an early visit from Lord George, Eugenie Dunbar wrote a letter in the afternoon to her absent lover—a letter which renewed the vow of constancy which even now she was scheming for the means to break, a letter which assured Charles Eglinton of affection even while she looked forward to another evening spent in the subjugation of his rival.

But the eyes for which it was written failed to read between the lines, and when Charles Eglinton mused on her words of love, her promise of steadfastness, there was not the shadow of a doubt in his mind concerning her truth and affection for him.

He received the letter at Southampton, where he was making preparations for a voyage to Australia to seek the fortune which seemed denied to him in England. His slender means had well-nigh come to an end during his search for employment, and he had by accident lighted on an old friend of his mother's family, who was returning to his sheep farm in the colony, accompanied by an orphan niece, and who generously offered him his passage out, and employment on his arrival. Immediately on receipt of Eugenie's epistle he sat down to answer it, writing a long and loving letter, in which he related his plans in fullest confidence to his betrothed wife. He told her he had accepted Mr. Mason's generous offer, subject to one condition. He had made a last appeal to her uncle, an appeal for forgiveness and restoration, and if this were successful he hoped to return to Dewchurch, and then obtain her leave to tell Geoffrey Dunstan the truth, and ask his consent to their marriage. If he received no answer from her uncle, then he should accept Mr. Mason's proposal, and go out with him to the far-off country where he hoped to make a home for his wife in a few years.

"But I hope," the letter concluded, "I hope that your uncle will reply to me, and that we need not be

parted, for surely, dearest, you will not refuse me permission to tell him the truth concerning us. And then what joy will be ours, dearest, if we can all settle down in the old house together, a happy, united family circle. And some day, when we are married, you shall masquerade in the shepherd's-plaid shawl and cottage bonnet once more—positively for the last time—to show them how perfect that disguise was which made people think my peerless Eugenie a village maid. I cannot think, darling, that we shall ever see Australia after all. I think your uncle cannot resist my last appeal. I am almost hourly expecting his answer in some way or other."

There was much more in the letter, much of love, of trust, of fondest confidence, and it touched even the shallow heart of Eugenie Dunbar with a solemn feeling of the great weight and responsibility of such a love.

But it did not turn her aside from her purpose. No, not though she laid it upon her heart, hidden under scented folds of muslin and lace, did it prevent her from laying her toils and setting her snares to entrap the heart of George Thanet.

She was guarded, however, in her plot, for she saw from the first that Lady Dunbar had set her face against her intimacy with her old admirer. Eugenie saw this dissatisfaction plainly, but no hint of the truth reached her until one day about three weeks after her arrival at Harefield.

She had been summoned from the croquet-lawn and the company of Lord George to her grandmother's room.

The afternoon post was in, and a letter addressed to herself, bearing the Southampton postmark lay on the hall-table. She took it up as she passed, and slipped it into her pocket. Lady Dunbar's room overlooked the croquet lawn, and was a pleasant sunny chamber. Here, as she entered, Eugenie found her grandmother and Grace Felspar.

Lady Dunbar looked pleased and excited, and on Grace's round cheek mantled a deep blush.

"Come here, Eugenie," said her ladyship, as the girl entered the room, "Grace and I have pleasant news for you."

"Yes?" said Eugenie, cheerfully.

"I have had a letter from Major Felspar, who is with his regiment in India. He is Grace's uncle and guardian, you know, and this letter is in reply to one I wrote him some time ago."

"Yes," again assented Eugenie, puzzled by the intent look which Lady Dunbar fixed upon her face.

"This letter," continued her ladyship, "gives



his consent to Grace's immediate marriage with Lord George Thanet. So we shall be gay, you see, Eugenie."

The girl called pride to her aid, and with a courage worthy of a better cause, she sat down and discussed the question of the marriage with her cousin, while Lady Dunbar descended to the library to summon Lord George, and acquaint him with his good fortune.

But it was a hard task for Eugenie, and as soon as she could do so with a good grace, she excused herself, and sought her own room, where she gave way to a burst of disappointed feeling.

When the bitter storm had partly spent itself, Eugenie Dunbar remembered her lover's letter. She took it from her pocket, and opened it.

A strange sense of comfort and hope stole over her as she read the tender words of that epistle. Here at least was rest, and shelter; here was peace and freedom from disappointment—a love that would never fail.

Her whole heart, shallow and deceitful as it was, went out to her absent lover, as she read his closing words—

"I have waited to hear from Dewchurch until I am fain to confess that there is no forgiveness for me, at least now. That must remain in the future, and I have now made all arrangements for accompanying Mr. Mason to Australia. We sail in the *Snowflake* the day after to-morrow. Let me have one word from you, dearest, before I leave my native land; one word to assure me that your heart goes with me to the strange far-off country to which I am bound, and that you will join me there when I have a home to offer you."

Her heart went out to him in that moment as it had never gone before; the assurance of his love seemed to heal the bitter disappointment which her vanity had sustained.

"He is true to me," she said, with a burst of passionate tears; "he is true to me, he will love me now and always. I will go to him. I will cast in my lot with his from this day forward."

### CHAPTER III.

It was the night before the sailing of the *Snowflake*, and Charles Eglinton sat alone in the little sitting-room of the waterside hotel which he shared with Mr. Mason.

That gentleman was absent, having excused himself in some perturbation of mind from keeping his young friend company. He had been much annoyed by receiving a letter at the last moment from his niece, who was to have joined him that day at Southampton, announcing her marriage, and consequent inability to accompany him to Australia, where

he was sadly in want of a housekeeper of his own kith and kin.

The young lady's passage was taken, and all arrangements made, so the choleric sheep-farmer was sadly dismayed at the sudden change in all his plans.

"I daresay her agreeing to go out with me was only a trick to bring the man on," was his angry remark to Charles Eglinton, and indeed, to speak the truth, such had been the case. Miss Mason had just cause to blame the dilatoriness of her lover, and had brought him to the point of proposing by this opportune arrangement with her uncle.

Her letter was very penitent, and her protestations of affection for her dear uncle very warm, but Mr. Mason remained very angry, and after dining with his young friend, set out to smoke a cigar by the waterside, and compose in his mind a scathing letter to his recalcitrant niece.

Meanwhile Charles Eglinton sat alone, his thoughts busy with those he had left behind, and deep sorrow in his soul that no word of love, or even of farewell, had come from his step-father in answer to his passionate appeal for forgiveness. It was hard to leave him and England under a cloud, with that generous old man thinking him a vagabond and profligate.

"He could not be angry if he knew the truth. Why did not Eugenie release me from that foolish promise." So he mused sadly, but no disloyal thought to the girl he loved entered his mind. Not even to be restored to home and love would he break the promise she had exacted from him. He could not see an adequate reason for the promise; he had thought it foolish at the time, but she had refused to release him from it, and he was too loyal to break his word to her in her absence.

Well, time heals all things, he thought, and time would heal the break between him and the oldest friend of his life, and if not, then Eugenie's love must atone for all: Eugenie's love and presence must make home of that far-away country to which he was bound.

Eugenie!

The hour was close at hand when he should have her letter—the few farewell words he had asked her to write ere he sailed.

Eugenie! How full his heart was of her—that trusting manly heart which beat so truly for one so shallow and false.

His head dropped for a moment on his hands, as he gave himself up to a delicious reverie on his absent love.

How long the time would seem without her,

even though gilded by the hope of a reunion at no distant day! how dreary the new world would seem to him whose treasure was left behind in the old.

There was a little rustle at the door, the waiter indistinctly speaking, and a cry from a woman's voice.

"Charles!"

"Eugenie!"

The discreet waiter closed the door, and the lovers were locked in each other's arms.

For some minutes silence reigned, but Charles broke in at length.

"How good of you, dearest, how good of you to come to me instead of writing. I did not dream of this."

"I am come to stay with you," she cried, impetuously; "I am come to sail with you in the *Snowflake* to-morrow, and to share your life in a strange land. Do not stop me," she cried, seeing him about to speak, "nothing you can say will make me alter my mind. I cannot live away from you."

But Charles Eglinton did speak. He said much in his honest fashion to dissuade the reckless girl from her purpose.

But it was of no avail, though

*"Love himself took part against himself,"*

and pleaded with her to be reasonable, Eugenie Dunbar was firm.

He had confessed to her that his letter to his step-father remained unanswered, and she employed this knowledge as a means to gain her end.

"He will not forgive us," she said, "he is angry now, but we will write to him from Australia, and tell him the truth. Time will soften him."

While they yet talked Mr. Mason returned, and to him they stated their case, but long before that Charles had been convinced that Eugenie was right.

"Why," said the sheep-farmer, heartily, "she can take my niece's place, so after all the passage money will not be wasted, and you shall be married directly we land at Melbourne, and we will all keep house together."

So Eugenie Dunbar threw in her lot with her lover and his new friend.

The step was taken as much from injured vanity as from faithful love, and like all things undertaken in a bitter spirit, it bore bitter fruit.

The next day the *Snowflake* sailed out of Southampton water, bearing Charles and Eugenie to a fate of which they little dreamed.

#### CHAPTER IV.

Mrs. Dunbar sat in her own room at Dewchurch Manor, shedding heartbroken tears over her daughter's letter. Eugenie had penned a hasty epistle in the last moments of her departure, informing her mother of the step she had taken, and stating that but for her uncle's silence to Charles they would, even at the last moment, have abandoned the idea of the voyage, and returned home together to ask forgiveness and a blessing on their union.

"Charles would have done this even now," wrote Eugenie, in conclusion, "but I have persuaded him to carry out his original plan, and if uncle Geoffrey relents in time you will let us know, and we can return. But I am tired of England, of Harefield, of Dewchurch. I want a change: I want to see life; it will be time enough for us to settle down when we have seen what the other end of the world is like. I shall provide against your getting this letter time enough to stop us, by sending it to Harefield, and getting Turner to post it. By-the-bye I wish you would let Turner have back the shepherd's-plaid shawl you will find in my room. I borrowed it from her the last time I was at Harefield, and forgot to return it. How that shawl imposed upon you once, my poor old mother."

Flippant and shallow to the last, there was not one word of love or regret in that farewell letter for the mother who was washing the careless scrawl with her tears.

She sank down on her knees beside the bed, and laid her weary head, aching from heavy weeping, upon the outspread letter.

*Her sin had come home to her.*

The letter which Charles Eglinton had written to his step-father, that honest manly letter, which was to touch the old man's tender heart, and win his recall, had never reached the hands for which it was intended.

Always on the alert for such a letter, Mrs. Dunbar had intercepted it, perused, and destroyed it in the seclusion of her own chamber. She had interposed a cruel hand between the old man and his lost wife's son, and by that act she had driven away her own child.

She saw it all now: the supposed village girl was her daughter, masquerading in a housemaid's Sunday garment, her own Eugenie, who had now forsaken home and mother to follow the fortunes of the man who had been doubly exiled through her means, first by the anonymous letter written to Mr. Dunstan, secondly, by the letter of appeal from Charles

Eglinton which she had intercepted.

She saw it all, and a bitter wave of despair swept over her, almost drowning consciousness. But she recovered herself and looked at the date of the letter, which was that of three days before.

It was indeed too late.

Eugenie was far beyond her reach, tossing on the waters, on her way to a new home.

She rose.

"I will tell Geoffrey the truth," she cried; he will forgive them, he will recall them. My sin is not quite beyond atonement."

A hasty knocking interrupted her, and a hurried voice cried out in terror:

"Oh! missis! come to the master; he can't speak!"

She hurried to the pleasant morning-room, where Mr. Dunstan was wont to read the papers. He was sitting white and speechless in his chair, pointing, with agony in his look, to the paper he held in his hand. She followed the direction of his finger.

#### AWFUL CATASTROPHE! COLLISION IN THE CHANNEL!

She followed the finger as it moved: she saw the word *Snowflake*. Her heart stood still.

Eugenie had sailed in the *Snowflake*.

Lower yet the finger travelled till it came to the list of *Dead*, then it stopped.

What names were those?

"*Ernest Mason, Australia; Charles Eglinton; Eugenie Dunbar!*"

"Beyond Atonement," she cried, and sank fainting at the old man's feet.

[THE END.]

#### THE BRITISH WOOLLEN TRADE.

Although the visit of the Countess of Bective to Bradford is not of very recent occurrence, we shall redeem the promise made last month to our readers, that we would describe her ladyship's dresses on the interesting occasion. This we do in order to show in a practical manner how goods of home manufacture can be used in as elegant and effective a way as the more costly products of foreign looms.

On the first day Lady Bective wore a black alpaca skirt, with a kilting of wide box pleats, each pleat having a narrow-watered ribbon edged with gold braid down the centre. Tunic formed by a double band of alpaca, about half-a-yard deep, striped with narrow black moiré ribbon and gold braid, and looped up at the back with a large moiré bow. Bodice made plain and without a seam, and laced down the front with a gold cord. Plain tight-fitting moiré sleeves, with rows of gold braid.

At the Mayor's banquet in the evening Lady Bective's dress consisted of a long tunic and bodice of cream-colored alpaca over a train of white gutyvelvet, the whole dress being lavishly trimmed with white satin and *Point d'Alençon* lace.

At the second day's proceedings her Ladyship wore a short costume of cream-colored alpaca made very

elegantly, and trimmed with gold fringe and sky-blue moiré ribbon.

Miss Sedgwick, who accompanied the Countess of Bective, also wore dresses made from home manufactures, one costume being of white alpaca trimmed with lace and coral-colored moiré, and a second of black alpaca arranged with black moiré ribbon; the bodices of both costumes being gathered, a style for which alpaca is essentially suitable. Miss Sedgwick's dress at the banquet was of cream alpaca and cream Spanish lace trimmed with satin.

## The Court and High Life.

HER Majesty the Queen, with Princess Beatrice remains at present at Balmoral. The Court is expected to remove to Windsor Castle about the middle of November for a short sojourn.

Their Royal Highnesses the Prince and Princess of Wales with their daughters left Abergeldie Castle on October 10th, being accompanied to London by the Princess Louise. On the 17th their Royal Highnesses visited Swansea; their public entry into the town taking place on the morning of the 18th. On October 21st they left Marlborough House for Sandringham with their daughters, where they purpose to make a lengthened stay. Their Royal Highnesses honored several of the London theatres with their presence during their stay in London.

The Duke of Edinburgh and Prince Leopold (Duke of Albany) are expected to visit Manchester early in December.

H.S.H. the Duke of Teck has visited Ireland during the month.

His Excellency the Marquis of Lorne, Governor General of Canada, after a lengthened tour through the dominion, has left Canada for England.

The Empress of Austria will, it is believed, hunt in Ireland this year.

The King of Spain has been invested with the Order of the Garter by the Marquis of Northampton.

The marriage of the Earl of St. Germans with the Hon. Emily Labouchere took place on October 18th, and that of Lady Constance Conyngham with Mr. Richard Combe, of Pierrepont, was celebrated at Bifrons on the 20th.

The marriage of Viscount Lascelles, eldest son of the Earl of Harewood, with Lady Florence Bridgeman, youngest daughter of the Earl and Countess of Bradford, will take place early in November.

A marriage is arranged to take place shortly between the Hon. Paulyn Hastings, second son of Lord Donington and Lady Maud Grimston, youngest daughter of the Earl and Countess of Verulam.

Much regret was occasioned in political and social circles on the Continent by the comparatively sudden death of Baron Haymerle, which took place at Vienna on October 10th. The deceased statesman was in his fifty-third year.

We greatly regret to have to record the death of Lady Florence Chaplin, which took place at Blankney Hall on October 10th, two days after her ladyship had given birth to a daughter. Lady Florence was in her 26th year, and was the eldest daughter of the Duke of Sutherland, K.G. The funeral took place at Blankney on the 15th October; the Prince and Princess of Wales being represented by Col. A. Ellis, who bore wreaths from the Royal pair, and also from Princess Louise. A large number of families among the aristocracy are placed in mourning by this sad and unexpected occurrence.



## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### THE LYCEUM.

The Italian Opera Season at this house, under the direction of Mr. Samuel Hayes, is a decided success. *I Puritani*, *Dinorah*, *Faust*, *La Sonnambula*, and *Rigoletto*, have been among the operas during the month, and with such artists as Mdlles. Marimon, Mdlle. Rose Hersee, Signori Frapolli, Padilla, &c.; and such a conductor as Signor Tito Mattei, it is not astonishing that Mr. Hayes' venture should be crowned with success.

### DEURY LANE.

Here Youth goes on its way rejoicing, deservedly encouraged by the voice of public approval; the fitting reward of so good a play, so well staged and so well acted.

### THE PRINCESS'S.

Mr. Wilson Barrett's striking impersonation of Harold Armytage, aided by Miss Eastlake's sympathetic rendering of Bea, continues to attract crowded audiences to Mr. G. R. Sims' play *The Lights o' London*. The showman of Mr. G. Barrett is exceedingly good, as is also the showman's wife of Mrs. Stephens; while Miss Eugenie Edwards is perfectly charming as Shakespeare their son, wearing her boy's clothes with a modest grace that reminds us of Rosalind in her male attire. Miss Emmeline Ormsby acts well as Hetty Preene, showing a distinctly progressive step from Mrs. Brown. The Seth Preene of Mr. W. Speakman is exceptionally good, and Mr. Willard makes a capital Clifford Armytage. The scenery is good and realistic, and the whole performance elicits unlimited approbation and applause from the audience.

### THE HAYMARKET.

Mrs. Scott Siddons makes her appearance at this house on October 26th in a new poetical and historical play called *Queen and Cardinal*.

### THE COURT.

Here Honour is turning out a great success. The play is well acted, well put on the stage, and promises to have a long run.

### THE VAUDEVILLE.

*The Half-way House*, by Mr. G. R. Sims, is the great attraction at this popular house, where it is nightly received by crowded audiences with hearty applause. The dialogue is very witty and lively, every point being made to tell. The characters are admirably interpreted by a powerful company, including Messrs. Thorne, Farron, Maclean, Lestock, and Grahame; and Mesdames Alma Murray, Canninge, Cooke, Ella Strathmore, and Kate Phillips.

### NEW SADLER'S WELLS.

Mr. Chatterton's very full programme promises a decided success for this popular manager. *The Foundlings*, written by Mr. Leopold Lewis, is produced with an admirable attention to detail, and the characters are supported by actors of such known and tried ability that the wonder would be if it failed to please the large audiences who attend its nightly representation. The drama is preceded by *The Magic Flute*, and followed by a comic ballet Pantomime.

Two new theatres have been opened during the month, the SAVOY, a marvel of decorative art, under the management of Mr. D'Oyly Carte, to which *Patience* with its company is transferred from the OPERA COMIQUE; and the ROYAL COMEDY, Mr. Henderson's new house, at which *The Mascotte* won an immediate success. The ROYALTY is attracting crowded houses to *Out of the Hunt*, and to see Miss Lydia Thompson in *Nine Points of the Law*; and *Princess Toto* has succeeded *Patience* at the OPERA COMIQUE. There are no other changes to record.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

G. C. R. writes:—

"I am very much pleased with your Magazine and patterns, and as I live in a remote country place, it is a great convenience to receive it so regularly. Please tell me in your next number if you consider it best always to enclose a large stamped envelope for the patterns."

Most decidedly; if the patterns are posted in a closed envelope, the package becomes a letter,—and a letter, as you know, has not the thousandth part of risk in delay that a book package has. We can supply you with an envelope, if you choose—charging 3d. for same, but you must kindly add it and the extra postage for letter rate to your order, as of course we cannot pay the postage. Many ladies now always adopt this plan, and, since doing so, have never found any delay in the delivery of patterns; they think, as we are sure you will do, that the certainty of a speedy delivery is worth the extra money they pay for postage.—ED.

MINNIE G.—We should strongly advise you to leave all hair dyes alone. We do not know of a better remedy for thin hair than Rowland's Macassar Oil, but you must be careful to get the real article.

ALICE.—Send 12 stamps for our September number. You will find all you require on the 2nd plate.

MRS. GRAY.—Read our Observations and the Comtesse's Paris letter for this month carefully.

Letters specially acknowledged from Mrs. White, Miss Hay, Brenda, Mrs. Wellings, &c., &c.

### ROWLAND'S MACASSAR OIL.

There are at the present time so many inferior, and indeed injurious, preparations for the hair before the public, that it is pleasant to be able to call attention to such a really genuine and excellent article as the Macassar Oil, manufactured by Messrs. A. Rowland and Son, of Hatton Garden. In cases of baldness it acts as a specific, and, by its daily use, that crowning point of human beauty—a fine head of hair—may be ensured. Its successful use during more than twenty-six years, by families of the highest importance, speaks volumes for its excellence, and strongly recommends it to mothers for the nursery as forming the basis of a beautiful head of hair. Adults will find that it softens the skin of the head, strengthens weak hair, prevents falling off and greyness, and stimulates the vessels which nourish the hair. To ladies we especially recommend it as causing the hair to retain its waviness and curl, and also because of the beautiful gloss which follows its use. We must, however, warn all purchasers to be careful that they get the real article, so many imitations being in the market. The genuine Macassar Oil bears the signature of the Proprietors.

### MESSRS. MACNIVEN AND CAMERON'S PENS.

A bad pen is one of the minor miseries of life, therefore it must always be a pleasure to say a good word for a good pen; and this good word must ever be spoken when the pens of Messrs. Macniven and Cameron are the subject of discussion. To the Pickwick, the Owl, and the Waverley, of which it has been truly said that "they come as a boon and a blessing to men," must be added the Phaeton, the Big Waverley, and the Big J; while the Hindoo, the Bank Barrel, and the Commercial, all have their respective uses and their countless admirers. The price of these well-known pens, viz., 6d. and 1s. per box, places them within the reach of the poorest of scribes, and their solid wearing qualities stamp them as the most economical as well as the most delightful of pens.

# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., 7d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM OCT. 29th. TO NOV. 28th., 1881.

IN ORDERING A PATTERN THE NUMBER (and Letter if any) MUST BE SPECIFIED.

### NOTICES TO CORRESPONDENTS.

All our patterns are posted at once on receipt of order, but there may occasionally be a delay of one post, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 10 and 11, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PATTERNS POSTED IN ENVELOPES.

Ladies who prefer to have their patterns posted in envelopes, instead of by book post, can have this done by enclosing a LARGE ENVELOPE (about half the size of this page) STAMPED AND ADDRESSED, with each order. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1d. for all patterns up to 6d., and 1½d. each 9d. pattern. If preferred we will provide the large envelopes for the nominal charge of 4d. each.

### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

## PARIS MODEL PATTERNS FOR LADIES.

All out for Chest measures of 34 inches only, unless otherwise stated.

### DRESSES AND COSTUMES.

Price 6d. each.

UNLESS OTHERWISE STATED.

- No. 240.—The Osborne Robe Princesse, with bouffant and slight train.  
 328.—The Orleans Lawn Tennis Pinfore.  
 341.—The Simplicite Polonaise Princesse.  
 362.—The Dulcie Polonaise Princesse.  
 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.  
 382.—The St. Germain Tea Gown. Open Princesse tunique.  
 390.—Bathing Costume for a Lady. New style, with yoke.  
 408.—The Albenarie Costume. Draped Polonaise, buttoning at back.  
 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.  
 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.  
 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.  
 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.  
 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.  
 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.  
 453.—The Children Promenade Costume. Cuirasse corsege, and Fishwife upper skirt.  
 490.—Indoor Toilette. Damped polonaise tunique, with waistbelt.  
 497.—Lawn Tennis Tunique, (Pinfore style).  
 498.—Princesse Dress with long full train.  
 499.—New Princesse Robe for Morning wear. Medium train, moderately full at back.  
 516.—The Samary Promenade Costume. Corsage-habit, paniers, and tunique.

- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.  
 465.—Princesse Dress for a chest measure of 43 inches.  
 466.—Polonaise Princesse for a chest measure of 44 inches.  
 53.—The Montebello Tea Gown. Watteau style.  
 59.—The Bischoffschheim Costume. Corsage Redingote with cape, tunique and bouffant.  
 60.—Travelling Costume. Corsage, tablier, and bouffant.  
 74.—The Croisette Costume. Corsage a basques. Habit, tunique, and bouffant.  
 77.—The Perier Travelling Costume. Double-breasted Corsage Redingote, and tunique.  
 78.—The Agincourt Travelling Costume.  
 79.—Princesse Dressing Gown.  
 58.—Princesse Night Dress.  
 85.—The Cliswick Breakfast Robe.  
 87.—Bridesmaid's Costume.  
 88.—Wedding Toilette.  
 115.—The Curzon Costume. Pointed corsage, with Habit basque and tunique. 6d.  
 119A.—Promenade Toilette for a Young Lady 15. 6d.  
 121.—The Brooke Dinner Toilette. 9d.  
 123.—The Keppel Promenade Costume. 6d.  
 124.—The Warburton Promenade Costume. Princesse Robe, with draped skirt. 6d.  
 142.—The new Mother Hubbard Shoulder Cape. 4d.  
 145.—The Essex Morning Costume, with pleated body and waistbelt. 6d.  
 147.—The May Fair Costume, for black satin. 9d.  
 148.—The Desert Promenade Costume. 9d.  
 149.—The Harrell Ball Dress. 6d.  
 150.—The Etoile Dinner Dress. 9d.  
 151.—The Rosalie Dinner Dress. 6d.  
 153.—The Cowyngham Seaside Costume. Corsage, skirt and draperies. 6d.  
 154.—The Zaré Polonaise Princesse. 6d.  
 153.—The Amédée Promenade Costume. Corsage and draped upper skirt. 9d.  
 165.—Garden Party Costume. 9d.  
 166.—The Rosia Costume. Corsage and Tunique. 6d.  
 167.—The Zamoyka Costume. Long Jacket with gathered back, and skirt of walking length. 9d.  
 168.—The Antrobus Costume. Jacket, double tablier, and bouffant. 9d.  
 169A.—The Clarisse Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.  
 170.—Costume for an elderly lady. Long Jacket, with pleated front, gathered on chest, and trained skirt. 9d.  
 171.—The Mildred Promenade Costume. 7d.  
 173.—The Fane Costume. Polonaise, cape and scarf. 9d.  
 173.—Visiting Costume for black silk. 9d.  
 224.—The Wilfreda Promenade Costume; corsage and tunique. 9d.  
 G.—Swiss Belt for gathered Bodice. 3d.

### AUGUST, 1881.

- 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.  
 191.—The Duncombe Costume. Corsage à revers, tablier, and bouffant. 6d.  
 192.—The Freycinet Seaside Costume. Draped polonaise, draperies, 6d.; gathered Cape, 3d.  
 193.—The De Salle Concert Toilette. 6d.  
 194.—The Dashwood Dinner Toilette. 9d.  
 195.—The Montresor Costume. Gathered corsage, folded tunique, and draperies. 9d.  
 196.—The Guiché Costume. Full polonaise, gathered at neck and waist, with leg of mutton sleeve. 6d.  
 197.—The Merode Black Silk Costume. 9d.  
 198.—The Kilmorye Costume. Corsage, and Polonaise overskirt. 6d.  
 199.—The Amicia Costume for cloth. 6d.  
 201.—The Otway Travelling Costume. Corsage, tunique, & Cape.  
 202.—The Violet Costume. 9d.  
 203.—The Palmer Costume. 9d.  
 205.—The Marjolaine Costume. 9d.  
 206.—The Narcisse Costume. 9d.  
 207.—The Melinthe Costume. 9d.  
 210.—Travelling Costume. 9d.  
 211.—Moiré Antique Dress. 6d.

### SEPTEMBER, 1881.

- 213.—The Tremayne Costume. Corsage, upper skirt, and bouffant. 7d.  
 214.—The Rose Costume. Double-breasted jacket and upper skirt. 6d.  
 215.—The Dartery Costume. Body, slashed sleeve, tunique and bouffant. 7d.  
 225.—The Granville Polonaise and Scarf. 6d.  
 226.—The Surtees Black Silk Costume. Corsage, upper skirt, and bouffant. 7d.  
 227.—The Pauline Costume. Corsage, with puffed sleeve. 6d.

- 227A.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.  
 243.—Seaside Costume. 7d.  
 245.—Costume for a young lady of 16. 6d.  
 244.—Close-fitting Mother Hubbard Mantle, new style. 7d.  
 245.—Little Girl's Blouse. 3d.

### OCTOBER, 1881.

- 246.—Promenade Costume. Corsage, tunique and scarf. 9d.  
 247.—The Percy Visiting or Carriage Costume. Pointed Corsage, upper skirt and bouffant. 9d.  
 248.—The Hilda Promenade Costume. Corsage and tunique skirt. 9d.  
 249.—The Gainsborough Promenade Costume. Corsage and tunique. 6d.  
 250.—Carriage Costume. Corsage, upper skirt, and bouffant. 9d.  
 251.—The Florentia Reception Toilette. Corsage, upper skirt, and bouffant. 9d.  
 252.—The Aberdeen Morning Costume. Gathered body, with sash belt, tablier, and bouffant. 7d.  
 253.—Reception Toilette. Corsage and draperies of skirt. 9d.  
 254.—The Grace Promenade Costume. Corsage, upper skirt, and bouffant.  
 275.—Promenade Toilette. 9d.  
 276.—Promenade Toilette. 6d.  
 277.—Promenade Toilette. 6d.  
 284.—Promenade Costume. 6d.  
 287.—Matinee, Jacket only. 6d.  
 186.—Dressing Gown. 6d.  
 288.—Promenade Costume. 9d.  
 289.—Beige Costume. 9d.  
 270.—Promenade Toilette. 6d.  
 272.—Morning Costume. 6d.  
 273A.—Visiting Costume. 9d.  
 274A.—Costume for Home. 9d.

### PATTERNS FOR NOVEMBER, 1881.

#### Plate 1.

- 278.—The Beattie Promenade Toilette. Corsage and Tunique. 9d.  
 279.—The Stockholm Visite. 6d.  
 280.—The Alington Promenade Toilette. Gathered Basque Bodice and Draperies of skirt. 9d.

#### Plate 2.

- 281.—The Templemore Afternoon Tea Gown. 6d.  
 282.—The Alice Home Toilette. Polonaise and bouffant. 9d.  
 283.—The Ernestine Dinner Dress. Pointed corsage, tunique, and draperies. 9d.

#### Plate 3.

- 284.—The Alberta Visite. 6d.  
 285.—The Stonor Morning Costume. Skirt draperies, and bouffant. 6d. (The corsage is given full-sized.)  
 286.—The Camoys Toilette. 6d.

#### Plate 4.

- 287.—The Bradford Mother Hubbard Cloak. 6d.  
 288.—The Frederica Princesse Costume. 6d.  
 289.—The Edgcombe Visiting Costume. Corsage, tunique, polonaise, and bouffant. 7d.

#### Plate 6.

- 290.—The Headfort Toilette. 9d.  
 291.—The Beatrice Costume. 9d.  
 292.—The Christina Ballet. 6d.  
 293.—The Portia Cloak. 6d.

#### Plate 7.

- 294.—The Maud, a young Lady's Costume. 6d.  
 295.—Young Lady's Promenade Costume. 6d.  
 296.—The Eulalia Toilette. 9d.  
 297.—The Boulogne Toilette. 9d.

#### Plate 8.

- 764A.—Redingote Jacket. 6d.  
 768.—Newmarket Jacket. 6d.  
 734A.—Single-breasted Ulster. 6d.  
 769.—The Coaching Ulster. 6d.

### NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list. Sixpence and Sevenpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.  
 2.—Dress Skirt, walking Length; (Trotteuse.)  
 3.—Dress Skirt, medium train.  
 4.—Dress Skirt, long round train.  
 5.—Dress Skirt, long square train.  
 The above set of five dress skirts is supplied, for 1s. 9d., or any three for 1s. 1d.  
 212.—Short skirt with moveable train, with illustration and description. 7d.

LADIES'

MANTLES, PALETOTS, PELISSES, &c.

Price 6d. Each.

AUTUMN AND WINTER MANTLES.

- 255.—The Beauvan Mantle. 6d.
- 256.—The Radnor Double-breasted Visite Jacket. 6d.
- 257.—The Abergeldie Visite. 6d.
- 258.—The Olive Jacket. 6d.
- 259.—The Goodwood Redingote Jacket, with seam at waist. 6d.
- 260.—The Blantyre Visite. 6d.
- 261.—The Marietta Visite. 6d.
- 262.—The Melville Mantle. 6d.
- 263.—The Grantley Paletot. 6d.
- 264.—The Pomfret Cloak. 6d.
- 265.—The Gascoigne Double-breasted Ulster. 6d.
- 266.—The Kaloreuth Mantle. 6d.
- 271.—Visite Mantle. 6d.
- 764.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.
- 210.—Double-breasted Tailor-made Jacket. 6d.
- 135.—Visite Mantle. 6d.
- 239.—Dolman Visite with small sleeves. 6d.
- 177.—Autumn Mantilla. 6d.
- 56.—Autumn Visite. 6d.
- 95.—Tailor-made Jacket. 6d.
- 211.—Louis XV Mantilla. 6d.

USEFUL STANDARD STYLES.

- 43.—Waterproof, with deep Cape.
- 56.—The Clarice Visite Mantle.
- 67.—New French Mother Hubbard Mantle.
- 93.—The Balmoral Visite.
- 84.—The Coquette Jacket, fastening from left to right.
- 95.—The Hussar. A tight-fitting military Jacket.
- 96.—The Newmarket Jacket. Redingote style, and double breasted.
- 97.—The Duchesse Mantle.
- 98.—The Mirabel jacket for silk or poplin.
- 99.—The Rosette Mantelet, a pretty summer style.
- 99a.—Summer Mantelette with gathered shoulders. 6d.
- 100.—The Helena Visite, for morning or evening wear.
- 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- 102.—The Derby Dusk Cloak. Visite style.
- 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.
- 104.—The Mother Shipton Mantle.
- 111.—Pelisse, very rich style.
- 114.—The Maynard Visite Mantilla. 6d.
- 123.—The Esme Visite Mantle. 6d.
- 131.—The Visite Mantilla. 6d.
- 138.—Elegant Visite Mantle. 6d.
- 141.—The Josephine Mantilla: a pretty summer style. 6d.
- 153.—The Cinq Mars Summer Visite Mantle. 6d.
- 158.—New Visite, with gathered shoulder. 6d.
- 161.—The Zephyr Summer Mantle. 6d.
- 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.
- 177.—The Altona Visite Mantle. 6d.
- 178.—The Jaline Fichu. 6d.
- 179.—The Hildegard Visite with sleeves. 6d.
- 189.—The Parisien Mantelet. 6d.
- 200.—The Kinsale Mantilla. 6d.
- 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.
- 26.—The Dora Sortis de Bal.
- 216.—The Biarritz Sortis de bal; very elegant and novel.
- 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423.—Marcia Pelisse for velvet. Half tight-fitting.
- 425.—Austrias Visite Mantle for silk or cashmere.
- 426.—The Portia Visite, with gathered sleeve.
- 429.—The Somerset Ulster, double-breasted with shawl collar.
- 430.—The Montrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Saltoun Circular Cloak, with new form of hood, and armholes at front.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- 490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- 493a.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.
- 222.—The Peninsular, a new gathered Mantle. 6d.

MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.
- M 2.—Mourning Costume, pointed corsage & tunique.
- M 3.—Mourning Visite Mantle.
- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique.
- M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.
- M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.

MOURNING COSTUMES, Continued.

- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Pelerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- 223.—Mourning Costume. 9d.

For Underskirts, see above.

NEW SLEEVES 3s. EACH.

- A.—Sleeve of 1/4 length for demi-toilette.
- B.—Sleeve with three rows of puffs.
- C.—Abbe Sleeve, with Cape.
- D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
- E.—Tight sleeve, with scollops and puff, buttoning four buttons.
- F.—Tight sleeve, with three puffs at back.
- N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1881.

- 216.—The Sylvie Costume for a child of 5. 3d.
- 217.—The Constance Costume for a young lady of 14. 6d.
- 218.—The Muriel Toilette for a little girl of 6. 3d.
- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
- 220.—The Lucia Promenade Costume for a little girl of 7. 3d.
- 221.—The Tottie Dress, for a baby of 3 or 4. 3d.
- 222.—Child's Pinafore. 3d.
- 223 & 223a.—Pinafores for children of 3 years old. 3d.
- 230.—The Lolotte Costume for a girl of 7. 3d.
- 231.—The Mignonette Low-necked Dress for a child of 3. 3d.
- 232.—The Coquette Ulster for a girl of 10. 3d.
- 233.—The "Comfortable" Ulster for a young lady of 13. 6d.

USEFUL STANDARD STYLES.

- 20.—Baby's Toilette for a child of 4 years. Corsage Princess, and plastron and capes.
- 21.—The Clementina Costume, for a girl of 8 to 9.
- 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- 23.—The Lucy Cloth Paletot for a girl of 6 or 7; double-breasted, with cape and revers.
- 29.—Promenade Costume, for a girl of 10 or 12.
- 33a.—Baby's first Pelisse, with Cape.
- 61.—The Cecile Visite for a girl of 10.
- 62.—The Vanessa Costume for a young lady of 14. Corsage, tablier, and bouffant.
- 63.—The Little Pearl Costume for a Child of 4.
- 64.—The Emma Costume for a girl of 12. Princess tunique, with Sailor's collar.
- 65.—The Janet Dress for a girl of 5.
- 66.—The Coralie Costume for a girl of 8.
- 67a.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- 70.—Double-breasted Jacket for a little girl of 5.
- 71.—Walking Costume for a young lady of 14. Princess tunique and draperies.
- 72.—Walking Dress for a young lady of 14. Princess tunique and draperies.
- 78a.—Girl's Paletot, S.B., of 14. 6d.
- 80.—Costume for a boy or girl of 4 or 5.
- 109.—Outdoor Jacket for a girl of six or seven.
- 137.—Little Edith's Costume for a girl of 5.
- 138.—The Lucia Costume for a girl of 5.
- 139.—The Edme Afternoon Toilette for a girl of 7.
- 144a.—Mother Hubbard Shoulder Cape. 3d.
- 161.—Little Girl's Costume for 8 years old. 3d.
- 175.—Child's Frock. 3d.
- 176.—Child's Pelisse with double cape. 4d.
- 175a.—Boy's high necked Blouse, with deep plissé cape. 3d.

- 187a.—Child's Brighton Toilette, (7 to 8 years) 3d.
- 208.—Boy's Milanese Costume. 10 years old. 3d.
- 209.—Boy's Hungarian Blouse. 3d.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.
- J 4.—Zouave Suit for boy 8 or 9 years old.
- J 5.—Mau of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10. Robe Princess and kilted flounce.
- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princess Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princess Polonoise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 22.—The Clarice Dress for a little girl 6 years old.

JUVENILE COSTUMES—Continued.

- J 23.—Princess Frock with low neck and short sleeve for a child of 6. 3d.
- No. 328a.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.
- 328a.—Ditto ditto for a girl of 10. 3d.
- 336.—Princess Dress for a Girl of 15. 6d.
- 337.—Princess Dress for a Girl of 12.
- 337a.—Robe Princess for a girl of 9 years old.
- 340.—Princess Polonoise for a Girl of 14. Chest measure 29 inches.
- 399.—The Annette Costume. Draped Princess tunique for a Girl of 8 to 10.
- 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- 403.—The Florence Toilette, for a Girl of 11 or 12. Princess robe with sash.
- 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- 485.—The Victoria Costume, for a Girl of 14 to 15.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 491.—Little Boy's Costume for 5 years old. 3d.
- 493.—Handkerchief Costume, for a Girl of 11 or 12. Very novel style.

STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN'S & GIRLS' sizes 3d. each.

Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15. Or may be had in brown paper, price 6d. each; the complete set, 2s. 6d.

LADIES' SIZES, 4d. each.

Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½. Or may be had in brown paper, 6d. each; the complete set, 3s.

This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

Patterns are withdrawn from this list as soon as they go out of fashion.

These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and Letter if any) must be specified.

NEW FRENCH UNDERLINEN.

DEVERE'S ILLUSTRATED CATALOGUE

OF FULL-SIZED PATTERNS OF UNDERLINEN FOR LADIES, GIRLS, AND CHILDREN, TOGETHER WITH BABY LINEN AND UNDERGARMENTS FOR GENTLEMEN AND BOYS.

With prices of each, and an engraving of the appearance of each garment when made up. The whole forms an Eight-page Pamphlet, the size of this Magazine, and will be sent to any address

FOR TWO STAMPS.

Which must be forwarded to Louis Devere & Co., 1 Kelso Place, Kensington, London, W.

1 vol. cloth 8vo., 5s. Cheap Popular Edition, 1s.

POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

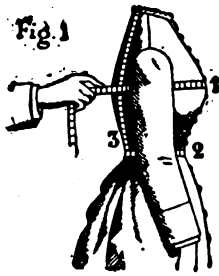
"Full of thought and tender feeling; thought that elevates, and feeling that is not tinctured with drowsiness or melancholy."—*Malvern News*.

"Shows careful workmanship and poetic feeling."—*Court Circular*.



# INSTRUCTIONS FOR DRESSMAKING.

## HOW TO TAKE THE MEASURES.

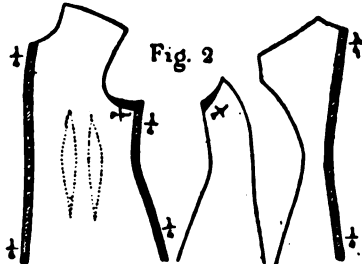


The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

## HOW TO CHANGE THE SIZE OF OUR PATTERNS.

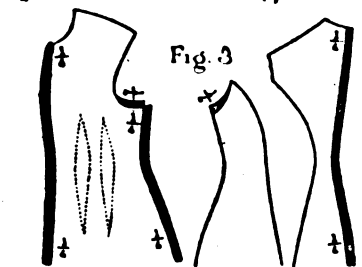
If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most *petite* lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps.

If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ½ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ½ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ½ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ½ of an inch indicated by the shaded portions.

## THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

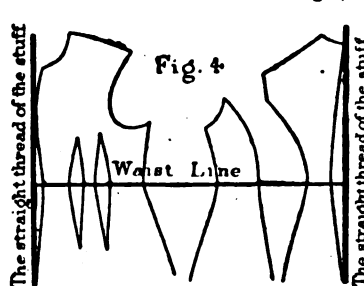


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight woof or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly on the bias, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

## DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

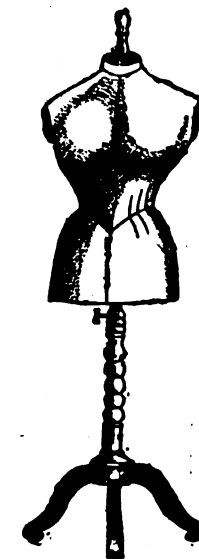
This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families they can be supplied at 6d. each pattern.

## THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in *papier maché*, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, *fichús*, &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 20s.

## HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE

When ordering a Bust it is better to send a calico body made to fit, or a old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thicknesses of flannel placed on the upper part of back will bring the Bust to the proper shape; these paddings are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7½ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.







298  
December 1881

299

300

Plate 1

# The World of Fashion.





361  
December 1881

362

363

1881

# The World of Fashion.









304  
December 1881

305

306  
Plate 3

The World of Fashion.



307

308

309

400

December 1851

The World of Fashion.

Plate 4





# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.



293

299

300



301

302

303

PLATE 3.

PLATE 4.



304

305

306



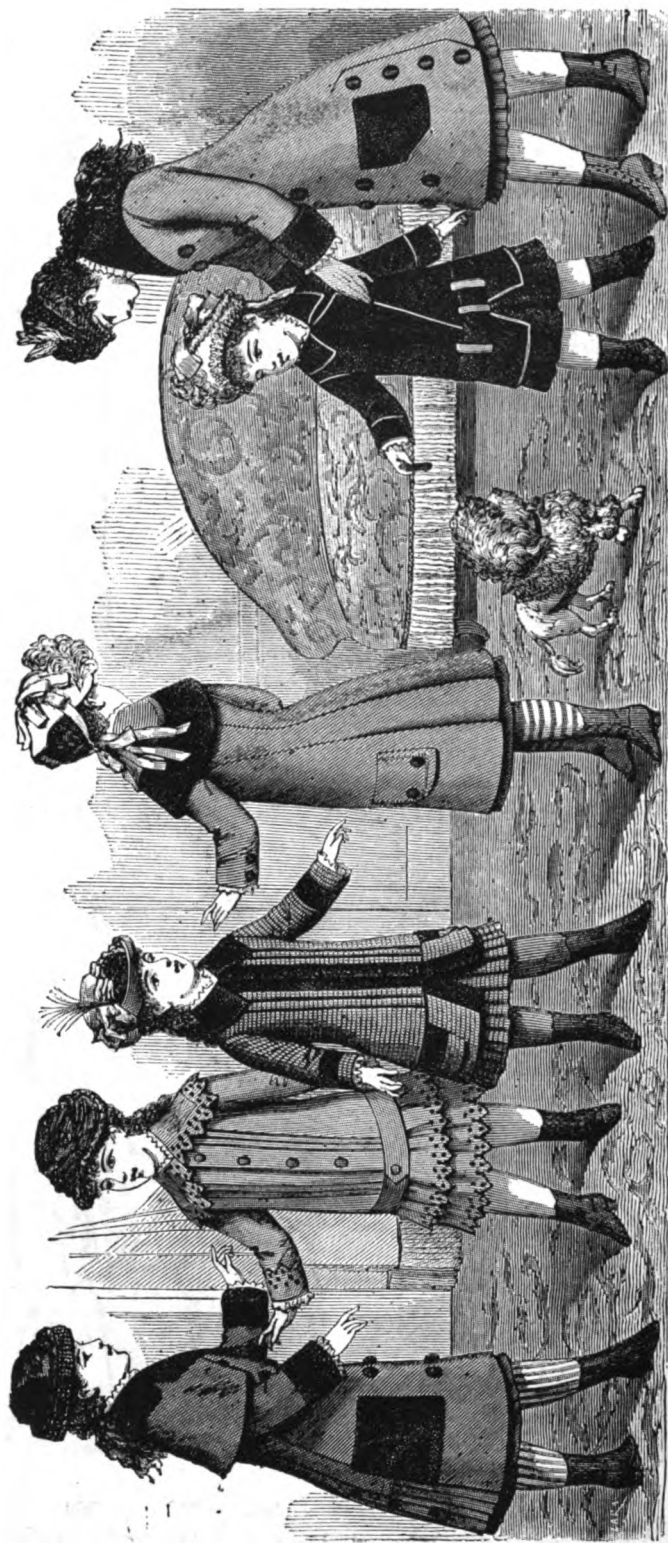
307

308

309

400

Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.



310

175

65

311

312

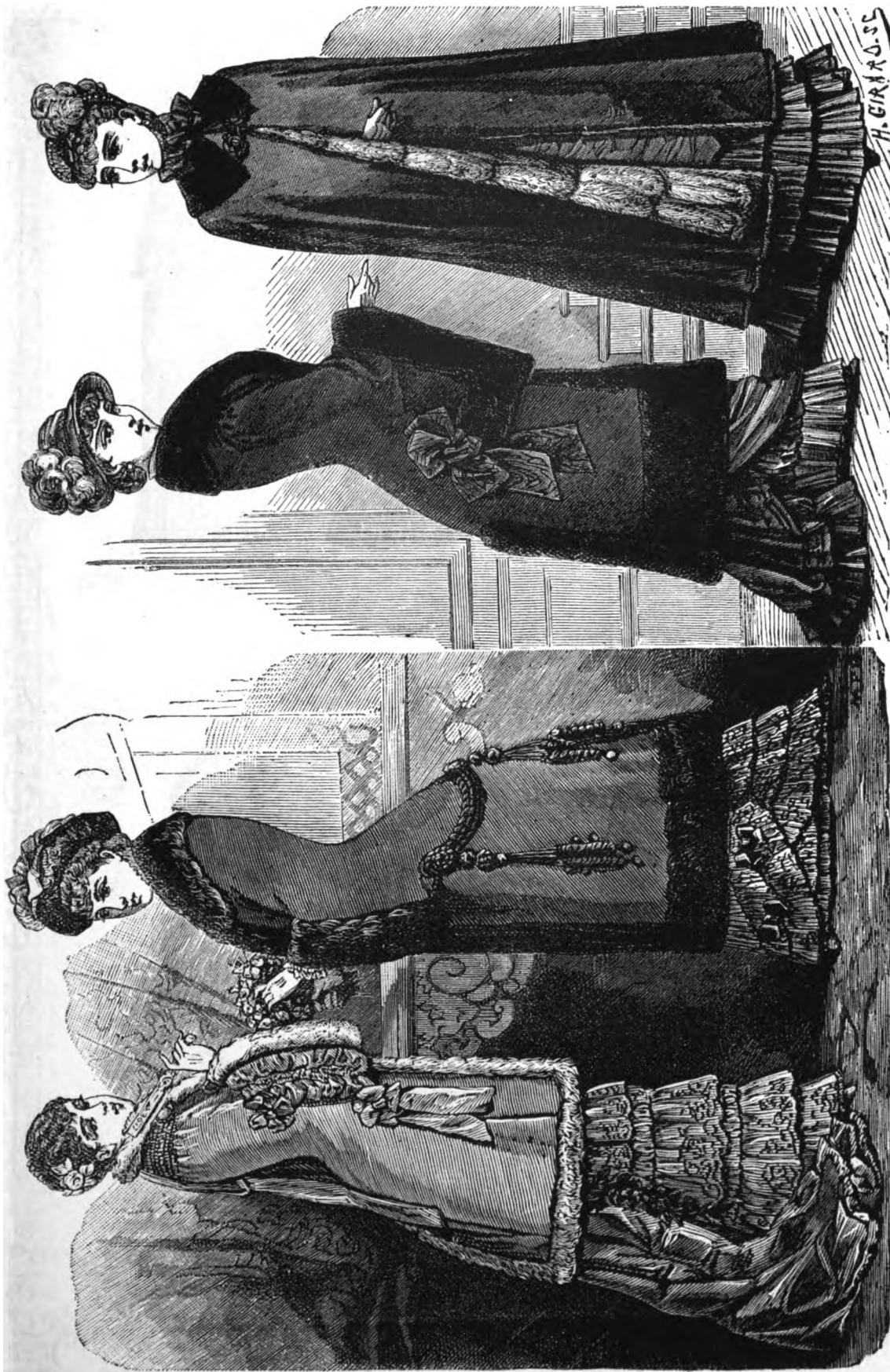
313

Full-sized Patterns, numbered as above, may be had from the Editors, price Threepence to Sixpence each.

December, 1881.

Plate 6.

# The World of Fashion.



317

316

315

314

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.

December, 1881

The World of Fashion.

Plate 7.

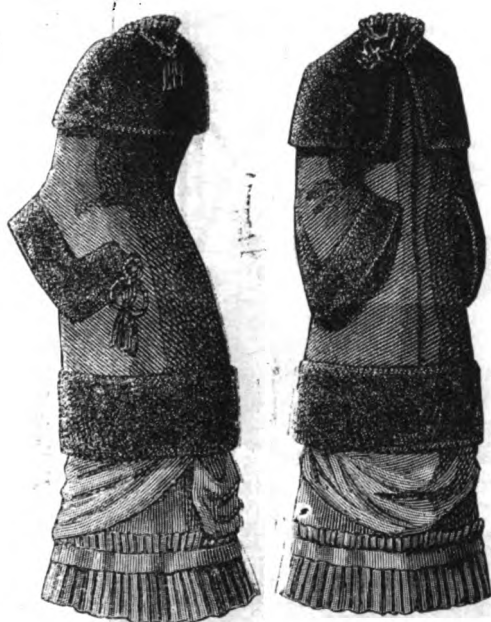




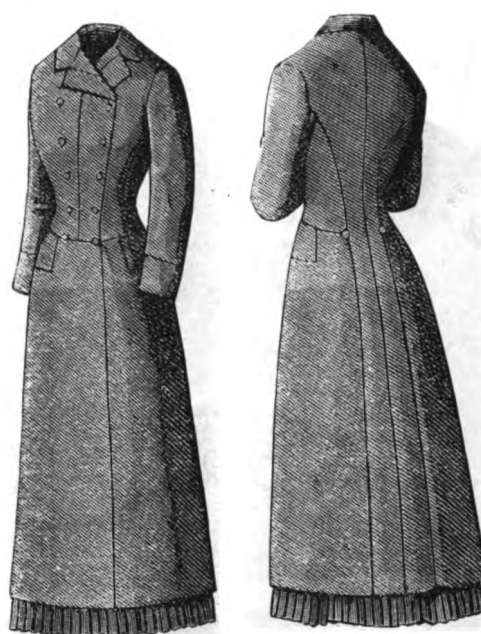
No. 319.—BACK and FRONT.



No. 320.—BACK and FRONT.



No. 321.—BACK and FRONT.



No. 322.—FRONT and BACK.

*Full-sized patterns numbered as above may be had from the Editors, price 6d. to 9d. each, post-free.*

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 696.

DECEMBER, 1881.

Vol. 58.

### Observations

ON

#### LONDON AND PARISIAN FASHIONS.

THERE is but little change to chronicle this month, whether in materials, color, or form, the winter fashions having definitely settled themselves during the cold weather early in November.

The leading costumiers are using rich and heavy materials, such as *moires*, plush, velvet, and *brochés* in all their varieties; and these beautiful textures, profusely trimmed with chenille and the various beaded *passementeries* and fringes, have a magnificent effect. In distinction to these richer styles, and also in high favor, are the plainer makes of cloth, serge and English woollens, the principal feature of this kind of garment being the extreme simplicity and neatness of make.

Skirts are still worn short, with more fulness in the back breadths, and in rich materials a moveable train is frequently added, to render the costume more suitable for ceremonial occasions. Many bodies are cut double-breasted, a style that specially recommends itself during winter on account of its warmth. We give as our full-sized pattern, the newest and most elegant style of these double-breasted *casiques*. It is shown on Plate 3, fig. 304. Another double-breasted garment of the polonaise style is shown on fig. 309; this promises to be a great favorite, the graceful lines adapting it specially to the thick and rich materials in use for winter wear. Many bodies are pointed back and front, and several very pretty ones are cut with a square at neck, which is filled in by *bouillonnés*, or close gatherings of satin of the same shade as the dress.

In sleeves there is no change, or rather any sleeve is fashionable; the variety of arrangement in puffs, frills, gatherings, &c., &c., is endless.

Mantles continue to be worn very long and large, the majority showing some variety of

the Hubbard style; they are of rich and heavy materials, and handsomely trimmed. Nearly all are lined with fur: many entirely of fur, such as seal, sable, &c., are in general wear. The fur shoulder-capes, so much in vogue last winter, are again widely seen, but this year they are much deeper, coming in some cases even below the waist. Of their comfort and convenience there can be no doubt, but as to the gracefulness of their appearance there may be two opinions.

The dull, wet weather has, however, rendered the wear of handsome mantles inappropriate during a great part of the past month, and this has caused a return to the Ulster style. This useful garment is now made in a much more elegant form than on its first appearance, and is a garment in which a lady can appear on almost any occasion. The great demand we found for the Redingote Ulster (No. 769) in our last number, shows how ready our subscribers were to avail themselves of our suggestions on this point. The Redingote Ulsters and Jackets are made quite tight-fitting—the loose, ungainly semi-masculine style of some winters ago, is a thing of the past; they are usually double-breasted, and are now made of fine cloths, and in dark useful colours, such as navy blue, brown, and olive green; the light rough textures, and coarse friezes are no longer worn by ladies of good taste.

Tulle, mixed with satin and other more heavy fabrics, is likely to be much used for ball and evening dresses, and we have seen some very elegant figured and striped watered silks and watered plushes for the same purpose. Spanish lace over colored silk, and trimmed with ribbon of the same color, is a useful style, and always looks well.

Bonnets continue to be worn small and close, and the fashionable hats are of every conceivable shape, and the majority of large size.

Mothers will find an uncolored plate of Juvenile Costumes in the present number, which will be very useful in renovating the wardrobes of the little ones against the Christmas festivities.

## OUR PARIS LETTER.

Faubourg St. Germain, Paris,

November 24th, 1881.

Ma Chère Amie,

You want me to write about Paris fashions, but how oddly this request sounds to my ears. Paris fashions, my dear! we have no Paris fashions for the present: our last ideas—what we call our new ideas—are not Parisian; they simply come from London. Yes, here we are thoroughly invaded by England, not only in the way of dresses and hats, but as regards habits, food, and manners. All that is English is becoming fashionable: really we have a regular Anglo-mania.

Voltaire used to say that England had many religions, and only one sauce: what would he say if he came to life again and saw our French tables covered with bottles containing English sauces. What I say of sauces I can also say for everything else—in dresses, in hats, and in bonnets more strikingly still: all the shapes, and much of the materials, are English. Twenty years ago a sealskin cloak was quite a rarity in France; now, Paris is clad in seals. Every lady who prides herself on being elegant wears a sealskin jacket: you see nothing but "jacket Anglais," "chapeau Anglais," "drap Anglais," "manières Anglaises," "tea Anglais," &c. &c. If I would enumerate all to you, the pages of this Journal could not afford me room enough.

When I read all the articles written about the English Ladies' Association for the Encouragement of British Woollen Manufactures, I am astonished at what they write. Why, if English ladies wear French goods, we French ladies wear English goods: you know the proverb—"nul n'est prophète chez soi": well, if your goods are depreciated in your country they are valued here, and *vice-versa*.

If, however, your English manufacturers wish their goods to be known and spoken of, why do they not send us specimens, like the French manufacturers do: no one can write about a new material without having a firm conviction that it is better and more durable than the goods used before.

We know that Fashion often discards good materials for the more showy ones, but it is only the upper ten that can afford these fantasies, for the people of limited income will always buy the strong and good wearing materials as being the cheaper in the long run.

Now let me add a few remarks about English fashions in France. If our ladies have English-shaped bonnets, &c., they do not wear them in the same manner, nor trim them alike: there is more taste and elegance about the *tout ensemble* of the French toilette; although the whole might have been made in England, when it comes to France it gains quite another cachet. Certainly the dresses are made with English Cheviot, English Cloth, and in English style, but the colors harmonize from head to foot. We do not just place a sash at the back, *sous prétexte* that it is the fashion, without taking care that this sash is required, and in good harmony with the rest of the toilette: these are but trifles, but they constitute taste, and in fashion trifles are everything.

Despite all the efforts of Associations either in England or France, for æsthetic or puritanic fashion, or for the wearing of woollens or satins, Fashion will glide on her own way, taking sometimes an incongruous fashion with her, but never deviating from the one track; fashion is ruled by law quite as much as by the weather, and those that think of directing its course will find themselves mistaken. My duty in these columns is to point out to you all that is being brought out, and to guard you against extravagance and bad taste.

Now let me keep you up with the latest Parisian novelties. As I said before, sealskins are much worn, not only in long cloaks but in tight-fitting jackets, without any other trimming than large rich buttons.

The fronts of walking and carriage dresses are made with sealskin, trimmed at the sides with brandebourgs of seal-colored cord; the rest of the dress is either *broché*, or *cachemire* of the same color, or contrasting tastefully. For the neck, fichus of Spanish blonde or chonille are much worn, unless a boa like the muff is provided.

Satin dresses, trimmed with Spanish lace, are still much worn, although they are being superseded by embroidered *cachemire* costumes, which are made in all colors.

Chenille flowers for evening wear are most handsome and elegant, particularly in dark shades. I have seen yesterday, a bonnet of silver-grey plush, trimmed at the side with a large bunch of dark red roses and chenille flowers, lined inside with *loutre* satin, and satin and plush *loutre*-colored strings. This bonnet, though simple, was of the greatest elegance; it was to be worn with a *loutre*-colored costume, made of plush and a *broché* (*fond gris et bleu*) material. The whole was a *pôème*.

All walking dresses are made short, and as winter approaches they assume a dark tone; they are made shorter than last summer, so as to be more convenient for walking in the mud, or on the snow.

Muffs are made of the same material as the costume or the mantle, always very small, and ornamented with great taste, according to the fancy of the fair wearer. It is astonishing how much of the lady's taste and mind is required and shown in the arrangement of so small an article of toilette; so beware, young ladies, and make your muffs as pretty and as tasty as possible. Very expensive buckles are not needed, certainly, but by all means do not use cheap flowers: nothing is more vulgar; you had better merely sew on a bow or two than such ornaments. The same thing may be said for bonnets and hats: besides these cheap flowers looking poor and common, they give a miserable appearance to the wearer.

A very merry Christmas to you all, from the

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34 inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

THE RUPERTA DOUBLE-BREADED COR-  
SAGE (304).

With our present number, as the double-breasted style is so fashionable this winter, we present our subscribers with a pattern of the COR-*SAGE* belonging to the RUPERTA Costume, illustrated on the first figure of plate 3.

This pattern is given complete, and consists of 7 pieces, viz.—back, side-piece, side-piece of front, front, lapel, sleeve, and collar with its *revans*. The Lapel is cut in paper of a blue tint, so that it may easily be distinguished from the other pieces; the edge, which is marked by one cut, is joined to the front edge of Front, care being taken to keep the small cuts opposite each other. In the front, the long breast pleats are marked by pricking. In the narrow piece which forms the Sidepiece of Front, one side is nearly straight, and it is this side which has to be joined to the front; the side which is hollowed joins to the Sidepiece. In the Sleeve, the fore-arm seam is at its usual place, but the seam at the back



is placed nearly under the arm, out of sight, the top side being cut wider than usual, and the under-side narrower. Of course the top side must be a little full or pleated at the elbow, as shown by the pricking.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these Plates are supplied at the nominal prices of from 3d. to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse Views of all the Costumes on Plates 1, 2, 3 and 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(298).—The Alicia Promenade Costume, of brown *cachemire*, trimmed with embroidery worked on the material: this toilette is very pretty; both at back and front the jacket is made long, and is buttoned to the bottom of skirt: it is trimmed with collar, revers, and puffed sleeves. The overskirt is well draped in front; at back the *retroussé* forms a *pouff* over a deep plaited underskirt. Quantities required: 14 yards *cachemire*; if a separate trimming is used, 14 yds. embroidery will be required; 12 buttons.

Fig. 2.—(299).—Large Velvet Cloak, trimmed with sable and lined with fur. This cloak is most comfortable, and is also warm, as it is tight-fitting to the figure. It will take 10 yds. velvet; 4 yds. narrow sable; 2 yds. wide sable; 1 collar; 7 brandebourgs.

Fig. 3.—(300).—Carriage Mantle of olive-green *broché* trimmed with *passementerie* fringe and satin ribbons. Will require 7 yds. *broché*; 7 yds. *passementerie*; 2½ yds. fringe; 6 yds. ribbon.

### PLATE THE SECOND.

Fig. 1.—(301).—The Daisy Ball Toilette, for a young lady. It may be made of pink alpaca, satin, or silk; trimmed with blonde lace. The body of polonaise is frilled and gathered at waist, front, and back, and at the shoulders. The skirt is well draped in front and back, edged with blonde and trimmed with ribbons. The underskirt consists of a tablier, laid in deep pleats. The sides and back are formed of numerous *plissé* flounces. It will require 14 yds. alpaca; 5 yds. blonde; 8 yds. ribbon.

Fig. 2.—(302).—Theatre and Dinner Costume of black velvet and satin. The underskirt is made of satin, the front being *bouillonné*, and edged all round by a *plissé* flounce. The overskirt consists of large tabs of velvet at sides, attached by brandebourgs to the train, which is *bouillonné en pouff*, cut square, and edged by a *plissé* of satin. The body is cut pointed in front, and forms a swallow-tail at back. There is a fan-shaped stomacher of satin on the breast, and puffed sleeves of satin with velvet tops. Quantities required: 10 yds. velvet; 14 yds. satin; 14 brandebourgs.

Fig. 3.—(303).—The Heathcote Reception Toilette of garnet-colored silk, satin, or alpaca, trimmed with cream-colored embroidery. The body is *froncé* back and front, terminating in a point. It is trimmed with a large collar forming cape, and is edged all round by a broad band of embroidery. The overskirt is draped shawl-fashion by fancy buttons. The underskirt is

laid in pleats in front, and puffed behind: it is trimmed by an embroidered flower, and two small *plissés*. It will require 14 yds. material; 4 yds. narrow embroidery; 3½ yds. wide embroidery; 12 buttons; 3 larger ones.

### PLATE THE THIRD.

\* \* \* This Plate is headed by two Caps, a Collar, and Cuffs. The CAPS are made of foulard, trimmed with lace; the COLLAR and CUFFS of cambric and lace.

Fig. 1.—(304).—The Raperta Promenade Costume of tweed and *broché*. The overskirt is gathered in the middle by cord and tassels, and well draped behind over a *plissé* underskirt. The coat body is made of *broché*; it is double-breasted with revers. We give the pattern full-sized. Quantities required: 9 yds. tweed; 5 yds. *broché*; 2½ yds. cord; 2 tassels; 24 buttons.

Fig. 2.—(305).—The Greville Visite Cloak of satin, trimmed with beaver: this cloak is gathered down the back and round the neck, and is ornamented with *moiré* ribbon. Will require 6½ yds. satin; 6 yds. fur; 2½ yds. double-width fur; 4 yds. narrow ribbon; 2½ yds. wide *moiré* ribbon.

Fig. 3.—(306).—The Argyll Promenade Dress, made of blue serge, with a rich *broché* jacket, and a *gilet* of blue satin. The jacket is cut round, and opens on a blue satin *gilet*, cut with a point in front: the back is trimmed with an elegant satin bow; the neck and sleeves with *richings* of satin. The overskirt is laid in folds, and draped loosely behind; the underskirt is made with a deep and a narrow *plissé* flounce. It will take 10 yds. serge; 4½ yds. *broché*; 2 yds. satin; 18 buttons.

### PLATE THE FOURTH.

\* \* \* At the top of this Plate are three FICHUS or CRAVATS. The first is made of cambric, foulard, and lace. The second is of lace and foulard, with satin bows. The third is of surah, lace, and flowers.

Fig. 1.—(307).—The Theodosia, a Young Lady's Visiting Toilette, of *cachemire*, trimmed with satin, and an elegant *broché* sash. The body is pointed in front, and cut square behind: the back and front have a *plissé bouillonné* of satin, like the cuffs and bows: a wide sailor's collar, trimmed with lace, completes the body. The overskirt is well draped, back and front, over a *plissé*-flounced underskirt. It will take 14 yds. *cachemire*; 1½ yds. satin; 4 yds. ribbon for sash; 3 yds. lace for collar.

Fig. 2.—(308).—Little Girl's Sailors' Costume for school wear, of blue serge, trimmed with white braid: the body consists of a loose blouse, with sailor's collar. The skirt is *plissé* all round, with a box pleat in front. Will require 5 yds. serge; 6 yds. braid; 12 buttons.

Fig. 3.—(309).—The Louise, an elegant walking costume of black velvet (or velveteen) and satin. The tunic polonaise is double-breasted, with large collar and cuffs, trimmed with Spanish lace. It has *bouillonné* sleeves: it is draped elegantly at the sides and back, over a deep velvet *plissé* flounce. The underskirt is made of satin *bouillonné*. Will take 11 yds. velvet; 6 yds. satin; 2½ lace; 4 elegant and rich buttons.

Fig. 4.—(400).—The Hechester Visiting Costume, of *cachemire*, trimmed with embroidery of same color. The body is *froncé* all round the neck, and down the front and back; it is trimmed with long ribbon in front, and a sash at back. The overskirt, which is trimmed with embroidery, opens over an underskirt

composed of small *plissés*, headed by embroidery. The back is elegantly draped over a long *plissé*, headed by embroidery and a narrow *plissé* flounce. Quantities required: 14 yds. *cachemire*; 12 yds. embroidery; 6 yds. ribbon; 2½ yds. for sash.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

Fig. 1.—(310).—The Isabella Jacket, for a child of 6 years old: it is made of cloth; pockets, cuffs, and collar of plush: it is double-breasted and pleated behind. Will take 2½ yds. cloth.

Fig. 2.—(175).—The Yvonne Costume, for a child aged 5 years. It is made of cloth, pleated front and back, with two embroidered *plissés* and a large collar. Quantities required: 3 yds. cloth; 6 buttons; 6 yds. embroidery.

Fig. 3.—(65).—The Angèle, a charming Toilette for a child of 4 years. It is of Cheviot, trimmed with plush or velvet; it is *plissé* back and front, with a *plissé* underskirt. It will require 6 yds. Cheviot; 1½ yds. plush or velvet; 12 buttons.

Fig. 4.—(311).—The Madeleine Paletot, for a girl of 8 years. It may be single or double-breasted, trimmed with a plush *pelerine*. Will take 2½ yds. cloth; 1 yd. plush; 18 buttons.

Fig. 5.—(312).—The Paquerette Velvet Dress, for a child of 4 years; trimmed with satin: in front a *revers* starts from the neck to the belt. Quantities required: 6 yds. velvet; 1 yd. satin.

Fig. 6.—(313).—The Camille, a handsome Cloak for a girl of 10 years old. It is of cloth, and is trimmed with plush or velvet, with velvet or plush buttons; it may be single or double-breasted. It will take 1½ yds. plush; 2½ yds. cloth; 18 buttons.

### PLATE THE SEVENTH.

Fig. 1.—(314).—The *Fleur de Neige*, an Elegant *sortie de bal*, made of *cachemire de l'Inde*, in any color, trimmed with white Siberian fur: shoulders and sleeves gathered and trimmed with satin ribbons. It will require 3 yds. *cachemire*; 6 yds. ribbon; 9 yds. fur.

Fig. 2.—(315).—The Fontanges, a Long Visite of handsome cloth, trimmed with beaver, cords and *passementerie*. Quantities required: 4 yds. cloth; 2 *fourragères* of cord; 5½ yds. fur; 1 fur collar.

Fig. 3.—(316).—An Elegant *pelisse*, made of *cachemire*, cloth, satin, or *broché*, trimmed with beaver or sealskin, and having elegant *moiré* bows at the sleeves. Will take 4 yds. cloth; 7½ yds. fur; 2½ ribbon.

Fig. 4.—(317).—*Rotonde* of black *cachemire*, lined with squirrel, and ornamented by a sealskin collar. It will require 4 yds. double-width *cachemire*.

### PLATE THE EIGHTH.

Fig. 1.—(319).—The Athole Promenade Costume, made of *cachemire*, trimmed with Scotch plaid: the jacket is long and double-breasted, with cape and cuffs of satin: the skirt is composed of a well-draped tablier, and a puffed back, trimmed by a band of plaid, and edged by a flounce of *cachemire*. It will take 12 yds. *cachemire*; 2 yds. plaid; 18 buttons.

Fig. 2.—(320).—The Mildred Promenade Costume of brown cloth: the body of polonaise is *plissé* front and back, with a waistband and elegant bows in front. The polonaise is trimmed all round with a *plissé*, and

opens on a long pleated petticoat in front; at back it is elegantly draped, and trimmed with bows of ribbon. Will require 10 yds. cloth; 5 yds. ribbon; 12 buttons.

Fig. 3.—(321).—Cloth Mantle, trimmed with plush and *passementerie*, and having a plush shoulder cape. Quantities required: 3 yds. cloth; 3 yds. plush; 3 yds. *passementerie*.

Fig. 5.—(322).—The Ladies' Coaching Coat, or Redingote Ulster, made of drab or brown cloth: it is double-breasted, and is cut in Redingote style, with a seam at waist: it is trimmed with collar, cuffs, and pocket flaps. This Ulster is left open at the middle seam of back skirt: to prevent the ends from flowing with the wind, leads are sewn at each corner. Will take 4 yds. wide cloth: 12 buttons.

## THE FORGIVEN WRONG.

### A CHRISTMAS STORY.

#### CHAPTER I.

##### RETROSPECTIVE.



T was Christmas-Eve, and the eve, also, of the most important day in Mary Senior's life. On the following morning, before the bells rang out for the sacred Christmas-tide services, she was to become the wife of Tom Hawtrey, her old playmate, the friend of her girlish days, the lover of her ripened womanhood.

It was to be a very quiet wedding, owing to the recent death of the bridegroom's mother, and the newly-wedded pair, contrary to custom, were to forego the usual honeymoon trip and settle down at once as steady married folks in the house of the bride's father.

There were circumstances to be considered in this marriage which rendered it impossible to part father and daughter even for the shortest season. John Senior, of the Grove, had begun life with the most brilliant mercantile prospects, and in the full flush of early manhood and prosperity had married the woman of his choice. For her sake he had toiled early and late to win the fortune he meant to enjoy with her while life was young with both of them.

When their little Mary, an only child, was ten years of age, and before he thought the fortune large enough to retire upon, Mrs. Senior died, and with her died also the merchant's ambition. Life was no longer of value to him, and money was absolutely worthless. To win wealth for his wife labour had been a joy, but he had no heart to add gold to gold when the very key-stone of the arch of existence was gone. In those days he thought little—too little—of his

daughter, a tall slim girl, absorbed in her studies, and having but little in her lank figure and thin face to remind him of the ripened loveliness of the wife so newly torn from his bosom.

He knew he had secured a sufficient income for his own immediate wants and to provide comfortably for his only child.

"Why should I amass wealth for her?" he questioned to himself bitterly as he resolved his future plan of action; why should I load her with a fortune which would only mark her as the prey of some designing adventurer? There will be enough to keep her in comfort when I am gone, enough to make a large income if added to the moderate gains of such a husband as I should choose for her. I will work no more since my darling can never share my wealth."

John Senior kept his word. He shut up his counting-house, discharged his clerks, wound up his affairs, and turned his back upon the smoky town where he had known life's deepest joy, death's strongest sorrow. He took the Grove, a tiny villa residence in a country town about sixty miles from the scene of his married life, and settled down therein with his modest household for the rest of his days.

A faithful woman-servant, who had served Mrs. Senior in her maiden and married life, followed the fortunes of her widowed master, and with a simple village girl as general help, composed the household at the Grove.

Under her faithful care, little Mary grew up proficient in all womanly duties, while her more polite education was creditably finished at a lady's school in the little town.

The father and daughter saw little society beyond that of the vicar and doctor, but they were on terms of great intimacy with their next neighbour, Mrs. Hawtrey, of the Hermitage, the widow of a former vicar of Lowfield, whose only son was about four years older than Mary Senior. The boy and girl grew up together, seeing each other daily while Tom attended the grammar school, and Mary studied with her fellows in Miss Ponting's Seminary in the shady High Street.

They were friends and companions later when school days were over, and Tom Hawtrey was articled to Messrs Sparks, solicitors, and Mary had assumed the command (though still in subjection to honest Martha) of her father's household. They read together, talked and walked together, sang together the old duets, sometimes in the shady little parlour of the Grove, and sometimes in the larger drawing-room of the Hermitage. They were used to each other's

ways, familiar with each other's ideas, but by slow degrees they became aware that the warm close liking of years had developed into a deeper feeling, and the playmates of boyhood and girlhood became acknowledged lovers.

Following almost immediately on her betrothal to Tom Hawtrey came the second great trouble of Mary Senior's life.

She had been for some time anxious concerning her father's health, especially about his rapidly failing sight. After much loving importunity, she had induced him to consult an oculist of great repute in London, but his opinion had been extremely unfavourable.

Little by little, in spite of the most anxious tending and unremitting care, the sight of John Senior's eyes slowly departed from him until he was totally and hopelessly blind.

This sad misfortune overtook him, as I have said, soon after Mary's engagement, and of course necessitated a much more arduous attention on her part to her afflicted father; thus leaving her with little time to devote to her lover.

Tom Hawtrey, though at first inclined to resent this, grew satisfied at last that Mary was inflexible on the point, and contented himself with the constant plea for an early marriage. Mary did not withhold her consent to this natural proposition, but stipulated that her union with Tom should not part her from her father.

John Senior, also, was desirous not to lose his loving child, therefore it was arranged that at first the young couple should reside at the Grove, leaving Mrs. Hawtrey in undisturbed possession of the Hermitage which had lately received another inmate.

This addition to the widow's family was a niece, a bright saucy girl of seventeen, whose mother, Mrs. Hawtrey's sister, had married a Frenchman, and being widowed had died abroad, leaving an only child to Mrs. Hawtrey's care. Annette Fenelon, who was a beauty and something of an heiress in her own right, came to live at the Hermitage soon after Mr. Senior totally lost his sight, and when the arrangements for Tom's marriage were being discussed, it was regarded as a providential thing that her advent in the household would simplify matters by thus naturally providing Mrs. Hawtrey with a companion after her son's union with his old playmate.

So far, so good: but more remained.

Before the 12th of June, the day originally fixed for the marriage, came round, Mrs. Hawtrey died suddenly, and this unexpected event



altered the whole of the plan. The wedding was, of course, postponed, and Annette Fenelon took up her abode for a time with the little household at the Grove, where in the first days of his bereavement Tom Hawtrey passed much of his time.

The summer waned, and with the first days of autumn Tom Hawtrey pleaded again for the wedding-day to be fixed. There was no occasion for delay, the wedding could be as quiet as possible, and they could dispense with a bridal-trip in consideration of Mr. Senior's helpless condition.

Annette Fenelon made prospective arrangements for her future by advertising for a home with a musical family in London. This matter after interminable correspondence and many disappointments, was arranged, and it was finally settled that Annette should depart to Maida Vale during the first week of the New Year.

The Hermitage alone remained to be disposed of, and this was not long in abeyance, for the junior member of the firm of Sparks, solicitors, hearing that the bridegroom-elect desired to part with the old house, at once signified his desire to be the purchaser. Arrangements for the personal convenience of lawyers are always quickly made, and the Hermitage changed hands in November, although Tom Hawtrey continued to occupy it until Christmas.

There was but one drawback to the perfect happiness of the bride-elect.

She had hoped that Tom would have availed himself of the offer made to him by the Messrs. Sparks to join their firm as a junior partner. The terms offered were most advantageous, and though the income which came to him on his mother's death was amply sufficient for a married or single life, Mary Senior was not satisfied that her husband should be content to fold his hands in idleness for the rest of his days.

But all her entreaties were useless.

"Leave me alone, Mary," he retorted on one occasion, "I have enough to live on, and I don't intend to tie my hands by sinking my capital in any one thing—at least," he added, after a pause, "not just at present."

Those words, whose meaning had no second significance for her then, came back with a terrible clearness later on, when seen by the light of after events.

So the winter days wore themselves out, until they brought Christmas-Eve, the eve of Mary Senior's wedding-day.

\* \* \* \* \*

## CHAPTER II.

### THE WEDDING EVE.

The bride-elect sat alone in her room; it was late, and she had said good-night to her lover, to Annette Fenelon, and lastly to her father. A cheerful fire burned in the grate of her little bedroom, and she had taken off her dress, and sat, wrapped in a warm dressing-gown, thoughtfully looking into the flame. Through the open door of a spare bedroom, could be seen glimpses of the bridal finery which was displayed in readiness for to-morrow's wedding, the satin sheen of the dove-coloured robe, softened by delicate lace, the trembling orange sprays, the rosetted shoes, the dainty gloves, the chip bonnet.

But Mary Senior's eyes were not attracted by the view, she kept them fixed on the leaping flames. Solemn thoughts were in her mind, memories of her dead mother, whose wedded life had been so bright and brief, and saddened feelings of her afflicted father. Now and then a tear stole into her dark eyes, and an unwonted sadness seemed to creep into her heart.

To shake it off, she rose and began to prepare for rest, but before she reached her dressing-table, a gentle tap at the door arrested her movements. In answer to her softly-spoken "Come-in," the door opened, and Annette Fenelon in a coquettish dressing-gown, her chestnut hair loose on her shoulders, entered.

"Oh, Mary," she said in a quick hurried manner, "I just want to say a word to you." You know to-morrow is Noël, and I should like to go to early mass at Brenthall. Ella Standish and her brother are going, so I could walk there with them and return by train."

"But it is four miles to Brenthall, Annette," said Mary with gentle surprise, "You would not be back."

"Oh, yes," was the voluble reply. "I shall dress early for the wedding. I am to wear black velvet you know, therefore it will not be spoiled by wearing a warm cloak over it, and I can come back by the 9.15 train. I shall be well back by a quarter to ten."

"Well, dear, if you wish it," replied Mary Senior; "But I am afraid you will be very tired, especially as we shall remain to the Church Service after the wedding, you know."

"Oh, I shall not be tired," replied Annette Fenelon. "I shall go, then, and as I shall not see you in the morning until after you are dressed"—

"Oh! interrupted Mary, "You will come in to my room before you start, Annette. It would not take you a minute."

"I think not," replied the girl slowly, so slowly and strangely that Mary Senior looked up quickly, but Annette turned away her face.

"Good night, Mary," she said abruptly. "I will go now."

"Good night," replied Miss Senior stooping to kiss the girl's face.

"I have a cold—don't kiss me," said Annette quickly, and stepping back she left the room and closed the door softly behind her.

### CHAPTER III.

#### THE WEDDING DAY.

Mary Senior had determined after her interview with Annette on the previous night to rise early, and arrange that a cup of tea should be served to the young girl before starting on on her cold walk to the early mass at Brenthall, but sleep frustrated her intentions, for after a wakeful night the bride-elect slumbered heavily until half-past seven, when she was awakened by the faithful Martha, who stood by her bedside with the very refreshment she had purposed to ensure for Annette Fenelon.

"Is Miss Fenelon gone?" was her first enquiry after the usual morning greeting.

"Of course, she is," Martha crossly rejoined. "At least, she is not in her room; I never heard her go out though, and I have been awake since four o'clock."

"You dear old anxious Martha," replied her young mistress, "Never look so cross, dear, on my wedding morning. My bridesmaid will return in good time, you will see."

"She had no business to go," grumbled Martha, with whom Annette Fenelon was no favourite.

"How is Papa this morning?" enquired Miss Senior, with a view of changing the subject.

"Oh! he is much the same," replied the faithful domestic, still in an aggrieved tone; "But he wants you to go to him as soon as you can, of course. Now if Miss Fenelon had not been out—"

Mary Senior closed the old woman's mouth with a kiss, and after drinking her tea, rose, and partially dressing, went to her father's room.

There was sweet and solemn converse between father and daughter on that sacred Christmas morning, and Mary Senior's eyes were wet when she entered her own room again to dress for her wedding.

The ceremony was to take place at half-past ten o'clock, and it had been arranged that the bridal party would remain to the Christmas service; it was for this purpose that Mary Senior had renounced the customary bridal

white, and replaced the orange wreath with a quiet bonnet.

The bridegroom was to await the bride in the holly-decked church, therefore Mary had no expectation of seeing Tom Hawtrey on this Christmas morning, until they stood together at the altar to speak the solemn words which were to unite their lives.

\* \* \* \* \*

Mr. Senior and his daughter waited until the last moment for the return of the one bridesmaid, but ten o'clock struck, a quarter past, and Annette Fenelon had not returned. The old man grew impatient, and at length Mary yielded to the angry remonstrances of the outraged Martha, and decided to wait no longer.

Father and daughter stepped into the carriage which was in waiting, and drove to the Church, reaching the sacred edifice a few minutes after the half-hour.

The clergyman came out of the vestry in his white robes, as Mr. Senior came up the aisle with his daughter on his arm. Her eyes were downcast, her poor father could not see, but the clergyman looked round in vain for the bridegroom!

There was already a goodly congregation in the church, and a faint whisper ran round, deprecating Tom Hawtrey's laggard behaviour.

Mary Senior lifted her eyes, expecting to see the familiar face of her bridegroom, but the place beside her was empty.

At the same moment there was a little bustle among the congregation, and honest Martha was seen elbowing her way to the altar. She whispered a few words to the clergyman, and then crossed to Mr. Senior.

"Bring her away, sir, for God's sake," she said in a hoarse voice; "don't let her be shamed before all these folks. There'll be no wedding to-day." Mary Senior heard the words, and turned deadly pale. She did not faint, however, but as if in a dream followed the clergyman, who opened the vestry door for the little party. But even in this moment of extremity, she did not forget the blind old man, and the last the wondering people saw of Mary Senior that day, was the protecting action with which she drew her father's arm through her own and guided his feeble steps through the vestry door.

\* \* \* \* \*

Yes, they had betrayed her! After the bride and her father had left the house, Martha found a letter in Annette Fenelon's room, telling the whole shameful story. Love—as they called it—had been stronger than honour, and while Mary Senior stood dazed among the ruins of

her life, seeing nothing clear but filial duty, Tom Hawtrey and his cousin were hastening to put the width of the sea between themselves and the woman they had wronged.

#### CHAPTER IV.

##### THE WRONG FORGIVEN.

They never prospered. Their united fortunes recklessly and selfishly spent, were soon dissipated, and even the love, for the sake of which, honour had been shipwrecked, and faith cast overboard, failed them.

Poverty came, and then the last remnant of affection perished.

Then came a day to Tom Hawtrey in which the unmerited shame he had put upon an innocent woman was repaid to him tenfold. He left his wretched hearth one morning, soon after their return to London, to seek employment; he returned to find it desolate, with shame on its ashes, and the wail of a worse than motherless child. His wife had fled, embracing dishonour rather than poverty.

It was the last blow, and Tom Hawtrey sat down beaten.

"I will strive no more," he said, "I will lie down and die."

But the cry of the desolate child before long awoke the slumbering manhood in him, and giving her in charge of his landlady, he went out again to try to get work.

It was Christmas-Eve; the snow was falling and the wind blew bitterly cold, chilling him to the bone through his threadbare garments. He wandered from the dingy court where he lived towards the West-end squares. There were numberless luggage-laden cabs driving about, and he determined to follow up one of these and try to earn a few pence by helping to carry down the luggage.

He selected one especially heavy-weighted, and followed it up close. It stopped at a handsome house in a quiet street leading out of Chester Square.

"All right," grunted the cabman in answer to his mute signal, and Tom Hawtrey hastened to open the cab door. A lady in mourning, furred up to the chin, but having her face uncovered, stepped from the vehicle. The light from the open door of the house shone on her face, and the same light showed to her the haggard features of Tom Hawtrey!

Yes! they met again, and in the fulness of a great charity Mary Senior's wrong was forgiven. Her father was dead, and she was about to make her home with a rich aunt of her dead

mother's; but before that Christmas-Eve came to a close, she had found a better shelter for the man who had wronged her and for his deserted child.

Christmas peace and goodwill filled all her spirit as she put forth the hand of good-fellowship to this fainting wayfarer; and once again set upon his feet, Tom Hawtrey took good heed to his ways.

Mary Senior is not Mary Senior now, for a good man calls her wife, and her children arise up and call her blessed. There is a man saved from evil, and a child whose pathway in life is fenced in with love by her goodness, and all this blessedness arises from A FORGIVEN WRONG.

#### THE LIVING GOLD.

By EMILIA AYLMER BLAKE.

Spoke the lord of many lands  
To a lady wondrous fair:  
"Say, did young Aurora's hands  
Spin the day-beams for thy hair?  
Glory pales to shadows cold  
In their tender light of love,  
And their mesh of living gold  
Through and through my heart hath wove.

In my bitter days of life,  
Sweet my bride, thy golden head  
O'er the toils of power and strife  
One blest influence hath shed;  
Soothed to peace my troubled breast—  
Locks of love, ah! when I die  
Deeper peace should seal my rest  
Could ye in my coffin lie."

Came his words fulfilled in death;  
And that hair he loved so well,  
Her despairing hand beneath,  
Woman's crowning glory fell.  
Love that fails not to the dead,  
'Nenth the marble pale and cold,  
In the pillow for his head  
Laid those locks of living gold.

#### The Court and High Life.

HER Majesty the Queen and Princess Beatrice, attended by the ladies and gentlemen of the Court, left Balmoral for Windsor Castle, for a short stay, previous to removing to Osborne for the Christmas season.

H.R.H. Princess Beatrice has, with characteristic generosity, bestowed £100 on the Belgrave Hospital for Sick Children, of which institution Her Royal Highness is patroness. This sum is part of the proceeds of the sale of the Princess's Birthday Book, which is quite a work of art.

Their Royal Highnesses the Prince and Princess of



Wales are at Sandringham for the winter season. The Prince has been visiting at various country houses for the shooting, among others at Welbeck Abbey, the seat of the Duke of Portland, and Wickham Market, Suffolk, where H.R.H. was the guest of Lord Rendlesham. The Prince and Princess of Wales gave their annual County Ball, at Sandringham, on November 11th.

The Princes Albert Victor and George of Wales are expected to arrive at Hong-Kong on board the *Bacchante* about Christmas Day.

H.R.H. the Princess Louise has paid a visit to the Duke of Westminster, at Eaton Hall, Cheshire. Her Royal Highness was accompanied by Lady Sophia Macnamara and Lord Walter Campbell, her brother-in-law. The Marquis of Lorne, Governor-General of Canada, joined the distinguished circle at Eaton Hall, on his arrival in England from the Dominion, on November the 14th.

Their Royal Highnesses the Dukes of Edinburgh and Albany are expected in Manchester on December 12th. They will be the guests of the Mayor on the occasion.

The health of the King of Denmark (father of the Princess of Wales) has been causing some anxiety to his family and the country.

The Crown Prince and Princess of Austria are entertaining a large circle of friends at their residence in Transylvania.

The King of the Sandwich Islands having returned to San Francisco, has completed his tour round the world, the whole journey occupying about eight months.

The Duke and Duchess of Northumberland will pass the winter in the South of France.

The dress of the new Lady Mayoress (Mrs. Ellis) at the Guildhall banquet, on November 9th, was very elegant, consisting of a petticoat of blue and silver brocade, with bodice and train of blue and white figured velvet. The whole was trimmed with real *point de gaze*, and garnished with variously tinted poppies with bright centres and painted velvet leaves. Ornaments; tiara and necklace of diamonds, and diamonds on bodice.

A marriage took place on November 19th, between Major W. V. Brownlow, and Lady Ann Dalrymple, third daughter of the Earl and Countess of Stair.

Sir Thomas and Lady Brassey intend to start for another cruise in the Mediterranean after Christmas. The *Sunbeam* will be fitted out for the purpose.

Among the deaths in upper circles during the month we may name the Dowager Countess of Mount Edgcombe, Lady Alice Fortescue, Lady Cradock-Hartopp, Sir Frederick Hervey-Bathurst, Mrs. Carew, &c., &c.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Office, No. 1, Kelsao Place, Kensington; W., and marked "Theatrical Department."

### DRURY LANE.

Owing to the great preparations for the Christmas Pantomime, *Youth* will be withdrawn early in December. Meanwhile Mr. George Rignold has taken the place of Mr. Augustus Harris as Frank Darlington, and the play is being performed nightly to crowded houses. The Pantomime this year is to be called *Robinson Crusoe*, and a host of talent of all kinds is engaged for its representation (sprightly Miss Fanny Leslie in particular), and the whole performance promises to be one of the greatest of Drury Lane successes.

### THE HAYMARKET.

The appearance of Mrs. Scott-Siddons as Rosalind in *As You Like It* was a decided improvement on *Queen and Cardinal*, and was attended with better success; but all lovers of the Haymarket must be glad to welcome back to the familiar stage popular Mr. and Mrs. Bancroft. The theatre opened on November 26th, the performance consisting of *A Lesson*, a comedy in one act, founded on *Lolotte*, and written by Mr. F. C. Burnand especially for Mrs. Bancroft. This charming *morceau* is preceded by *Plot and Passion*, by the late Mr. Tom Taylor. The cast is a very powerful one, Mr. Bancroft appearing as Fouché, the Duke of Otranto, Mr. A. Cecil as Desmarets, while the part of the Marquis de Covenens is taken by Mr. A. Pinero, who thus makes his first appearance at this house. Miss Ada Cavendish sustains the part of Marie de Fontanges. The scenery is painted by Messrs. Hann, Johnstone, and Harford, and the costumes are designed by the Hon. Lewis Wingfield, a certain guarantee of their elegance, correctness, and good taste.

### THE PRINCESS'S.

The great success of Mr. G. E. Sims's play, *The Lights o' London*, continues to fill this favorite house nightly; and never was success better deserved. Mr. Wilson Barrett's fine rendering of the character of Harold Armitage is as powerful as ever, and the Bess of Miss Eastlake loses nothing of its sympathetic tenderness by repetition. The Shakespeare Jarvis of Miss Eugenie Edwards is a charming and unaffected study, and Mr. George Barrett and Mrs. Stephens are inimitable as the Showman and his wife. Miss Emmeline Ormsby makes the most of an unpleasant part, and proves herself mistress of a large reserve fund of talent. The Seth Preene of Mr. W. Speakman, and the Clifford Armitage of Mr. Wellard, are excellently rendered, and so are the minor characters of the play, the demeanour of the crowd in the Saturday night scene being especially good.

### THE COURT.

Mr. Dion Boucicault's new drama, *Mimi*, represented by a powerful company and supplemented by *Twenty Minutes under an Umbrella*, has supplied an attractive bill of fare at this charming house. *Mimi* was replaced by *Honour* on November 21st.

### THE VAUDEVILLE.

*The Half-way House*, by Mr. G. E. Sims, has made a decided hit here, and with the addition of *The Hen-itchers*, and *Twenty Minutes with a Tiger*, makes a pleasant evening's entertainment. Much of the success of the piece, however, is due to the excellent acting, especially of those parts undertaken by Messrs. Farren and Thorne, and Mesdames Alma Murray and Canninge.

Mr. Charles Reade's popular drama *It's Never Too Late To Mend* is still running successfully at the ADELPHI; the LYCKUM is to open on the 28th December with Mr. James Albery's comedy, *The Two Roses*, the cast of course including Mr. Henry Irving and Miss Ellen Terry. *Home* and *The Cape Mail* continue to attract at the ST. JAMES'S, and *Olivette* still holds her own at the STRAND. *The Colonel* at the PRINCE OF WALES'S, and *Patience* at the SAVOY, still show us the difference between the aesthete and the Philistine. Whittington pursues his happy fortune at the GAIETY, and *Les Cloches de Corneville* are heard with all their olden melody at the GLOBE, though their chimes are coming to an end. *Princess Toto* continues to bewilder and charm beholders with her vagaries at the OPERA COMIQUE, and *Genevieve de Brabant* has arisen from the *Dust* at the ROYALTY. *The Mascotte* has brought her proverbial good-luck to the COMEDY, and *Withered Leaves* and *Brighton* form an attractive programme at the CRITERION. The ALHAMBRA Company have occupied HER MAJESTY'S for three weeks with *The Bronze Horse*, and Mr. Carton's clever company are giving morning performances at the IMPERIAL of Mr. Linero's comedy, *Imprudence*.

It may interest our fair readers to peruse the following account of the costumes worn by Mrs. Bernard-Beere in Mr. Boucicault's play, *Mimi*, which was acted during the month at the COURT Theatre. The dresses are from the well-known establishment of Madame Oliver Holmes, of 61, New Bond Street, W. Walking dress: Short skirt of brown velvet and gold cachemire, trimmed with fringe; bodice of kid, embroidered with gold and brown beads. Another walking costume had a beautiful coat of blue plush, trimmed with marabout and *passementerie*. This costume was completed by a very large and becoming hat, also of plush, but entirely covered with lovely plumes, drooping over the brim, and shading the lovely face of the wearer. The ball dress was of white satin, covered with sparkling iridescent beads, which had the effect of a jewelled robe, and was in itself quite a work of art.

## Miscellaneous.

### NONPAREIL VELVETEEN.

The Manufacturers of the Nonpareil Velveteen claim that by a skilful combination of all the latest improvements in make and dye, their fabric is the most useful and at the same time the most elegant-looking texture of the kind at present before the public.

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### A CHARMING CHRISTMAS PRESENT, OR NEW YEAR'S GIFT FOR ONE SHILLING.

As the festive season approaches, and kindly thoughts of others prompt almost every heart to show by some outward sign the affection it feels, the idea of Christmas presents and New Year's gifts is uppermost in the minds of all. We take this seasonable opportunity therefore of calling the attention of our fair readers to a charming little volume which has been often mentioned in our pages, namely the "Poems and Sonnets" of Miss Harriett Stockall. Most of our readers are acquainted with many of the lovely verses which have emanated from the pen of this gifted lady, and we feel sure that we cannot do better than call their attention at this time to the volume in question as a suitable gift-book for the season.

There is no relation in life in which the presentation of this little volume would be unsuitable, for of every human tie, of every human joy or sorrow, Miss Stockall has something to say, something tender and true, touching and ennobling. The cheap 1s. Edition has had an immense sale, and only a few copies now remain, therefore we should strongly advise our fair readers to apply at once, as this Edition will not be reprinted.

We have made arrangements (for the Christmas and New Year seasons only) to send a copy of "POEMS AND SONNETS," containing 326 pages, *post free* for 1s. A few copies of the original library Edition, elegantly bound, are still on sale, price 5s., *post free*. Orders to be addressed to Louis Devere and Co., 1, Kelso Place, Kensington, London, W.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps or return, if found ineligible.

A WIDOW writes:—

"I must tell you how pleased I am with your Magazine and Patterns. I and my three daughters reside in a small country place, and though we are by no means gay, still we see a good deal of society in a quiet way, and as I like to see my dear girls well and becomingly dressed, it is quite a boon to be able to copy your quiet and refined styles. My daughters are all handy with their needles, and by the help of your patterns, and the Model Bust which we procured from you some time since, they have turned out some very elegant costumes. A friend of ours, who for several years subscribed to a 6d. journal, has given it up, on my recommendation, and now takes yours, and having had a mantle made up by her maid most successfully from your October Plate, she is now as enthusiastic as I am, and will, I am sure, recommend your journal to all her friends."

ANXIOUS.—You will find two styles for Velvet or Velveteen in the present number. 302 on Plate 2 is an elegant Dinner or Concert Toilette, and 309 on Plate 4 is intended for a walking costume. In each case, satin enters largely into the toilette, so that your idea of using the black satin in the way you name is a very good one, and is quite in the height of fashion. You cannot do better than copy our Plates at any time. The greatest skill and care, as well as the most select, exclusive, and earliest information on fashion goes to the making up of our Magazine, which is allowed by all to be the most reliable and practical, as it is the oldest of all fashion books.

Mrs. J.—Why should you wish to keep the lovely piece of *moiré antique* which you describe? It will never be more fashionable than at present. As the length is too short for an entire costume, you can mix it with another material in brown, as you suggest, such as velvet, satin, plush, or *broché*, but you must be careful to arrange the *moiré* in large plain masses, and not use it up in gatherings or pleatings, those styles being quite out of keeping with the rich, heavy character of the material. Be careful also what shade of brown you use with the amber *moiré*. It should have golden tones in it, and not be too dark.

Mrs. E. F. writes:—

"I think your Magazine is perfect, and the Patterns most useful and simple."

ALL FORLORN.—Surely not, when you can write such a charming letter to us, and take such a lively, healthy, womanly interest in what you shall wear at your friend's birthday ball. "Something pretty, simple, and inexpensive, and such as our house dress-maker could make with my assistance." We advise you to try 301 on Plate 2, as meeting all your requirements; and we are quite sure that any young lady who can help to make her own ball-dress, and dance prettily in it afterwards, will not long use the above *nom de plume*, the suitability of which indeed at present we greatly question.

Letters specially acknowledged from Agnes G., Mrs. F., Grace Darling, A Twenty Years' Subscriber, Effie, Mother's Help, &c., &c.

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- „ 214.—The Rosse Costume. Double-breasted jacket and upper skirt. 6d.
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### PATTERNS FOR DECEMBER, 1881.

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- „ 298.—The Alicia Promenade Costume. Corsage, upper skirt, and bouffant. 9d.
- „ 299.—Large V-velvet Cloak. 6d.
- „ 300.—Carriage Mantle. 6d.

#### Plate 2.

- „ 301.—The Daisy Ball Toilette. 6d.
- „ 302.—Theatre and Dinner Costume of black velvet and satin. 9d.
- „ 308.—The Heathcote Reception Toilette.

#### Plate 3.

- „ 304.—The Ruperta Promenade Costume. 6. (The Corsage is given full-sized with this Magazine.)
- „ 305.—The Greville Visite Cloak. 6d.
- „ 306.—The Argyll Promenade Dress. Corsage, folded tunic, and draperies. 6d.

#### Plate 4.

- „ 307.—The Theodosia, a Young Lady's Visiting Toilette. 6d.
- „ 308.—Little Girl's Sailor Costume. 3d.
- „ 309.—The Louise Walking Costume for velvet and satin. Long polonaise. 6d.
- „ 400.—The Ilchester Visiting Costume. Gathered polonaise. 6d.

#### Plate 6.

- „ 310.—The Isabella Jacket for a child of six. 3d.
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- „ 65.—The Angèle Toilette for a child of four. 3d.
- „ 311.—The Madeline Paletot for a girl of eight. 3d.
- „ 312.—The Paquerette Velvet Dress for a child of four. 3d.
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#### Plate 7.

- „ 314.—The Fleur de Neige, elegant sortie de bal. 6d.
- „ 315.—The Fontanges Visite. 6d.
- „ 316.—Elegant Pelisse. 6d.
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#### Plate 8.

- „ 319.—The Athole Promenade Costume. D.B. Corsage, cape, and upper skirt. 9d.
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- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique.
- M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.
- M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.

## MOURING COSTUMES, Continued.

- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Polerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- M23.—Mourning Costume. 9d.

\* \* For Underskirts, see above.

## NEW SLEEVES 3d. EACH.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.
  - B.—Sleeve with three rows of puffs.
  - C.—Abbe Sleeve, with Cape.
  - D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
  - E.—Tight sleeve, with scollops and puff, buttoning four buttons.
  - F.—Tight sleeve, with three puffs at back.
- N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

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Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- ### JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1881.
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  - .. 217.—The Constance Costume for a young lady of 14. 6d.
  - .. 218.—The Muriel Toilette for a little girl of 6. 3d.
  - .. 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
  - .. 220.—The Lucia Promenade Costume for a little girl of 7. 3d.
  - .. 221.—The Tottie Dress, for a baby of 3 or 4. 3d.
  - .. 228.—Child's Pinafore. 3d.
  - .. 229 & 229a.—Pinafores for children of 3 years old. 3d.
  - .. 230.—The Lolotte Costume for a girl of 7. 3d.
  - .. 231.—The Mignonette Low-necked Dress for a child of 3. 3d.
  - .. 232.—The Coquette Ulster for a girl of 10. 3d.
  - .. 233.—The "Comfortable" Ulster for a young lady of 13. 6d.

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- .. 21.—The Cementine Costume, for a girl of 8 to 9.
- .. 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- .. 23.—The Lucy Cloth Paletot for a girl of 6 or 7: double-breasted, with cape and revers.
- .. 29.—Promenade Costume, for a girl of 10 or 12.
- .. 33b.—Baby's first Pelisse, with Cape.
- .. 61.—The Cecile Visite for a girl of 10.
- .. 62.—The Vauessa Costume for a young lady of 14. Corsage, tablier, and bouffant.
- .. 63.—The Little Pearl Costume for a Child of 4.
- .. 64.—The Emma Costume for a girl of 12. Princess tunique, with Sailor's collar.
- .. 65.—The Janet Dress for a girl of 5.
- .. 66.—The Coralie Costume for a girl of 8.
- .. 67a.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- .. 70.—Double-breasted Jacket for a little girl of 5.
- .. 71.—Walking Costume for a girl of 7.
- .. 72.—Walking Dress for a young lady of 14. Princess tunique and draperies.
- .. 78a.—Girl's Paletot, S.B., of 14. 6d.
- .. 80.—Costume for a boy or girl of 4 or 5.
- .. 109.—Outdoor Jacket for a girl of six or seven.
- .. 137.—Little Edith's Costume for a girl of 10.
- .. 138.—The Lucia Costume, for a child of 5.
- .. 139.—The Edme Afternoon Toilette for a girl of 7.
- .. 142a.—Mother Hubbard Shoulder Cape. 3d.
- .. 161.—Little Girl's Costume for 8 years old. 3d.
- .. 175.—Child's Frock. 3d.
- .. 176.—Child's Pelisse with double cape. 4d.
- .. 175a.—Boy's high necked Blouse, with deep plied cape. 3d.
- .. 187a.—Child's Brighton Toilette, (7 to 8 years) 3d.
- .. 208.—Boy's Milanese Costume. 10 years old. 3d.
- .. 209.—Boy's Hungarian Blouse. 3d.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 3.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure, 31 inches.
- J 4.—Zouave Suit for boy 8 or 9 years old.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princess and kilted bouffe.
- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princess Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 22.—The Clarice Dress for a little girl 6 years old.

## JUVENILE COSTUMES—Continued.

- J 23.—Princess Frock with low neck and shortskirt for a child of 6. 3d.
- No. 323a.—The Orleans Lawn Tennis Pinafore, for a girl of 14 or 15. 6d.
- .. 328a.—Ditto ditto for a girl of 10. 3d.
- .. 336.—Princess Dress for a Girl of 15. 6d.
- .. 337.—Princess Dress for a Girl of 12.
- .. 337a.—Robe Princess for a girl of 9 years old.
- .. 349.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.
- .. 399.—The Annette Costume. Draped Princess tunique for a Girl of 8 to 10.
- .. 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- .. 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- .. 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- .. 403.—The Florence Toilette, for a Girl of 11 or 12. Princess robe with sash.
- .. 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- .. 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- .. 485.—The Victoria Costume, for a Girl of 14 to 15.
- .. 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- .. 491.—Little Boy's Costume for 5 years old. 3d.
- .. 493.—Haudkerchief Costume, for a Girl of 11 or 12. Very novel style.
- .. 769a.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.

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\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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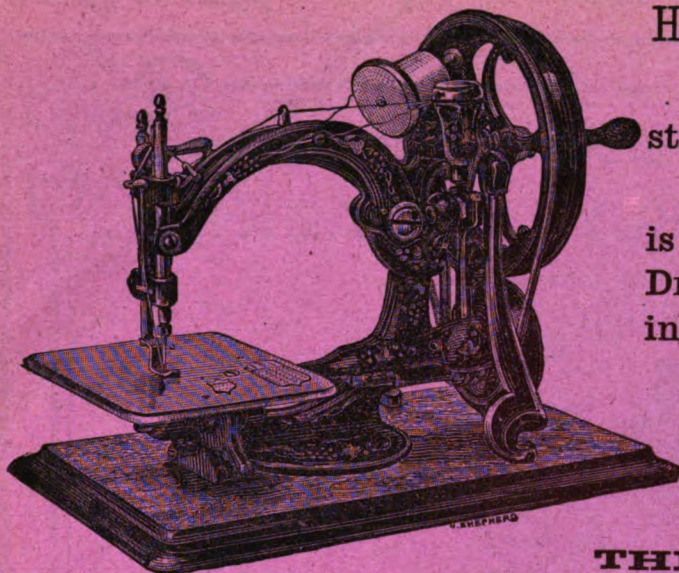
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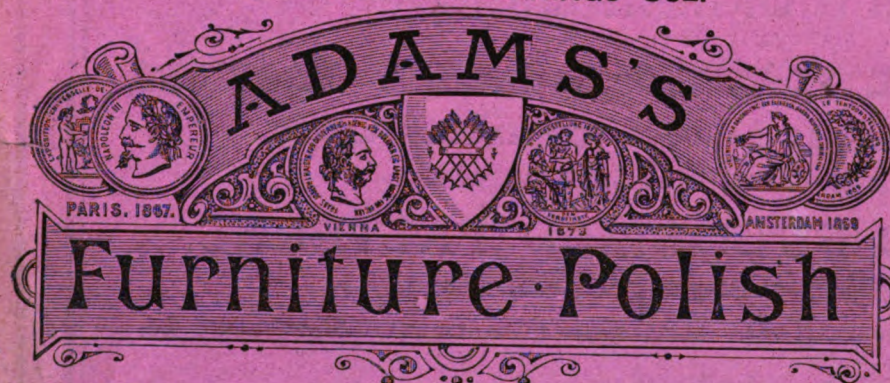
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323  
January 1882

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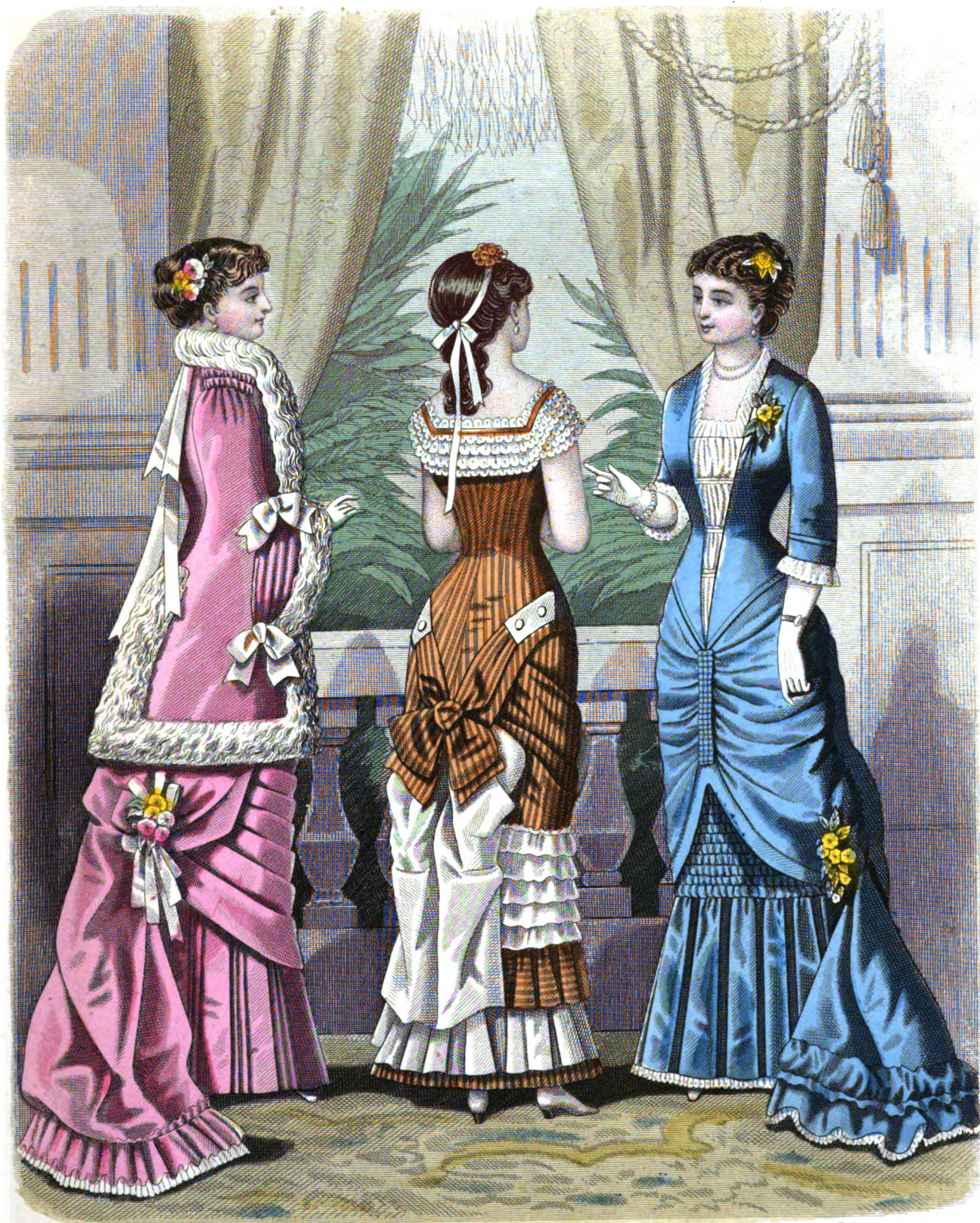
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Plate 1

The World of Fashion.





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January 1882

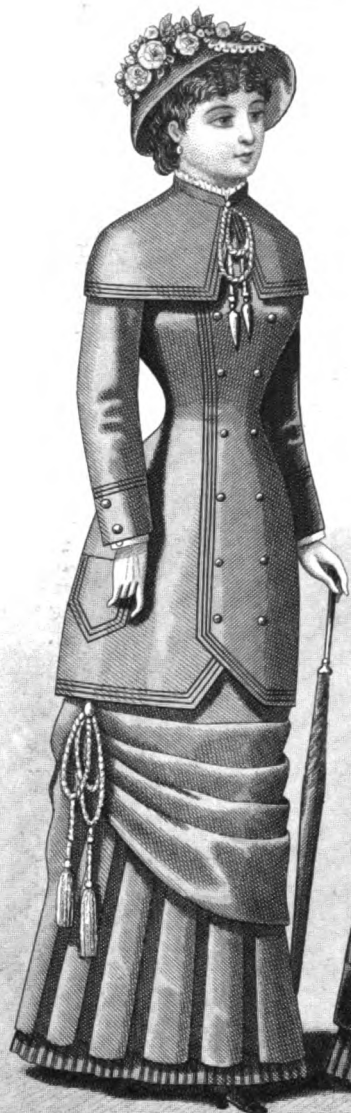
Plate 2

The World of Fashion.





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January 1882

The World of Fashion.

Plate 3



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Plate 4

The World of Fashion.

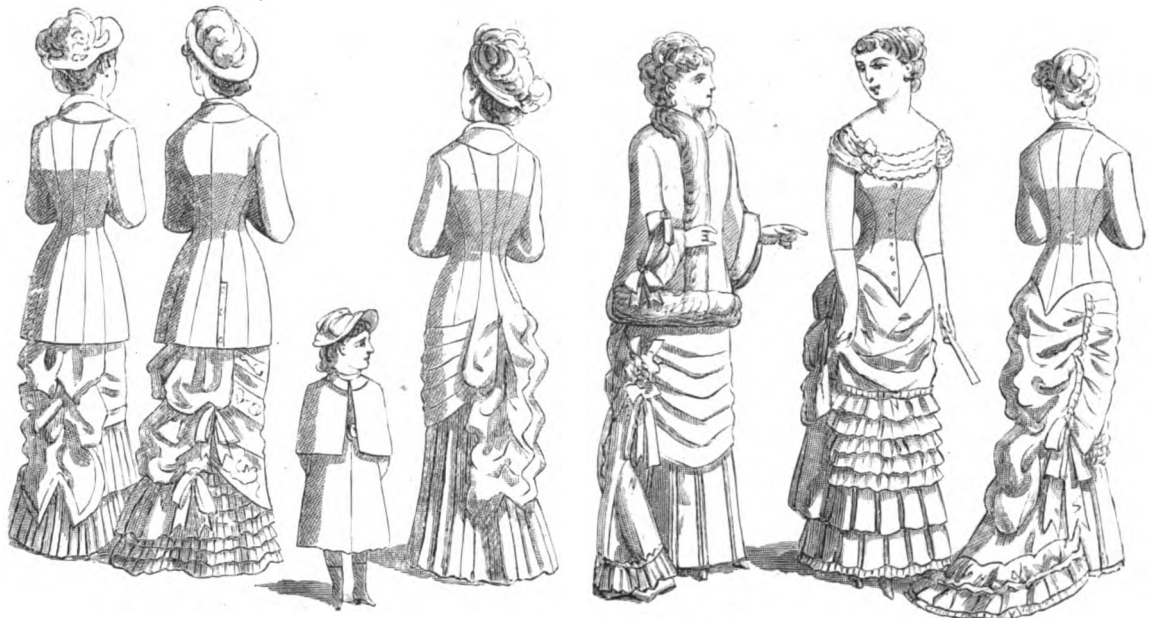




# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.



323

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PLATE 3.

PLATE 4.



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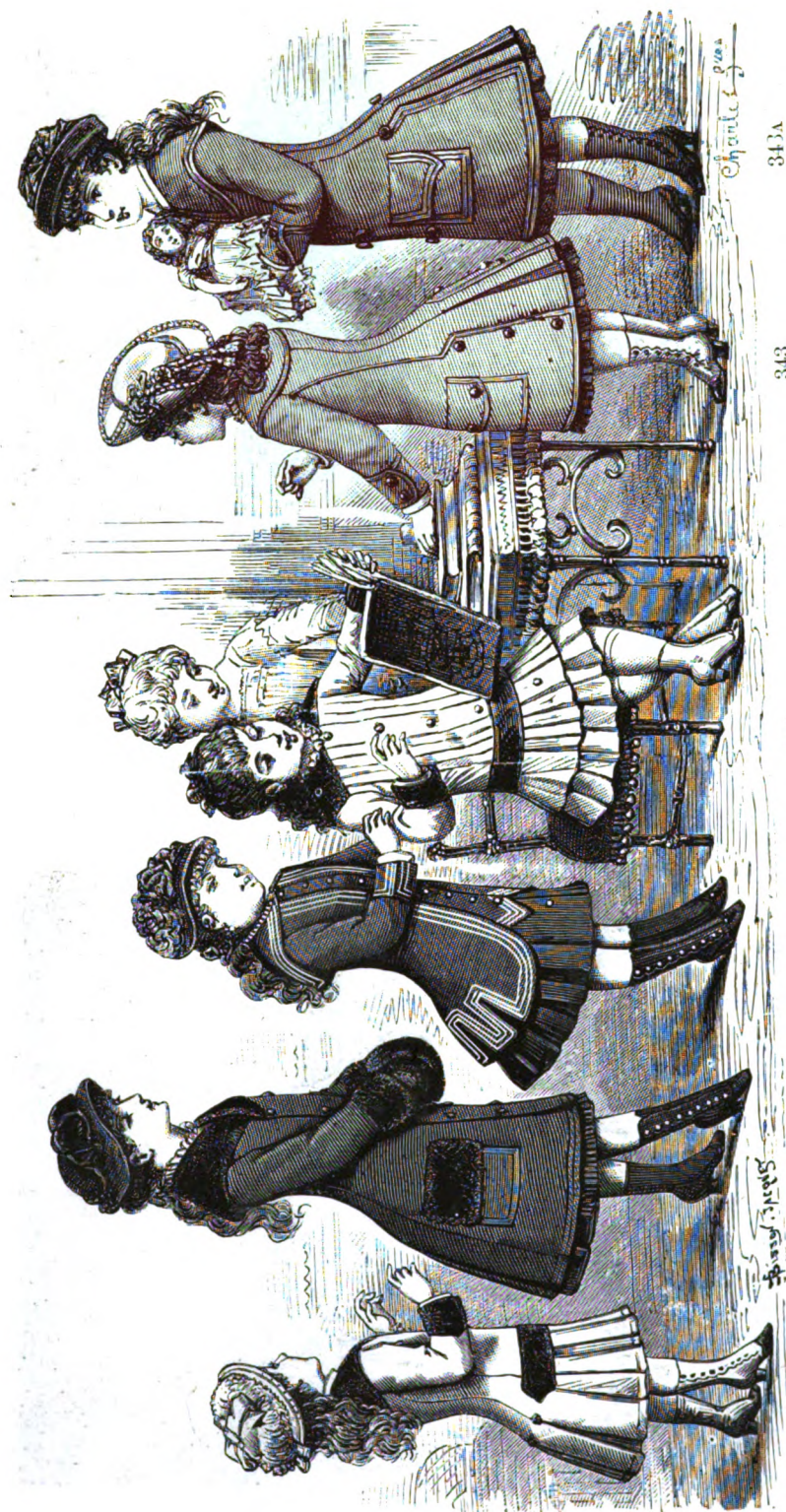
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# The World of Fashion.

Plate 6.





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January, 1882.

# The World of Fashion.

Plate 7.





No. 344.—FRONT and BACK.



No. 345.—BACK and FRONT.



No. 346.—FRONT and BACK.



No. 347.—BACK and FRONT.

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LE MONDE ÉLÉANT  
OR  
THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 697.

JANUARY, 1882.

Vol. 59.

Observations

ON LONDON AND PARISIAN FASHIONS.

The advent of a New Year seems to demand from us a few words to the kind friends who have accorded us their hearty support and sympathetic encouragement, in our arduous endeavours to cater for their wants in our particular line. We have, however, little to say, save to express our hearty thanks for their goodness, and to assure them that, as in the past, so in the future, our best exertions are always at their service. The largely-increased support yearly accorded to our Journal, and the hundreds of letters we monthly receive expressing satisfaction at our efforts, are sufficient proofs that we are on the right track, and that the policy upon which our Magazine is conducted is a true one.

In thanking our old friends (some of them of nearly half-a-century's standing) for all their kindness to us, let us also say a word to new ones. Many new subscribers have become so by seeing the *thoroughly practical* nature of our Magazine: to these we would say—you have purchased our Journal because it seems to you *the most useful, the most practical*: you will continue to purchase it for the same reason. Whatever change it is necessary to make in keeping up with the advancing spirit of the age, we shall make, but the lines we have laid down in the conduct of this Magazine will never vary;—the earliest hints on coming fashions, the most elegant and ladylike styles, the most exclusive information on all points connected with ladies' costumes—all these will be used as heretofore, and will be arranged and laid before our fair readers with the same steady earnestness and conscientious desire to benefit them, which from its infancy has helped to make our Journal what it is.

Only encourage us, dear friends, in the future as you have done so generously in the past, and our part towards you shall be carried out with the old unflinching steadiness and entire faith

fulness of purpose. And now, to one and all—known and unknown—we wish A HAPPY NEW YEAR.

The fashion of out-door winter costumes, both as regards mantles and dresses, has long been settled, and little, therefore, remains to say upon these points. Most ladies have made their purchases of heavy garments for the season, and are rather turning their attention to evening dresses, ball and dinner toilettes for the festivities which mark Christmas and New Year tide in our dear old country. We may, however, say a few words concerning the leading out-door and morning toilettes, &c., before speaking of the gayer garments required for evening wear. The closely-fitting Corsage, pointed back and front, is rapidly gaining favor, and runs the deep round basque very close in the struggle for supremacy. A very charming variation of the pointed style will be found on 331 of our Plate 3, and one yet more elegant on 329 of Plate 2, which we give full-sized. The double-breasted style remains in favor, and is especially suitable for making up cloth dresses, and the various English woollens now so much used. Good examples of this are shown on 330 of Plate 3 and 324 of Plate 1. These, as well as 323 and 334, are most useful styles, combining elegance and simplicity in a very marked degree. The long-pointed bodices before named is not suited for woollen materials. We have seen one or two in cloth, &c., but they are a mistake. The proper textures for this style of making-up are of the richer class, such as silk, satin, velvet, *moiré*, plush, &c.; in these cases, the deep point falling at the back on *bouffanté* masses of the rich fabric, has a very charming effect.

There is a tendency at present to return again to the plainer forms of sleeve. The multiplied puffs and *froncs* so lately in vogue have become somewhat common; and besides, the rich heavy materials now so much worn for winter, as well as the thick woollen textures, leave no scope for the more fanciful styles of making-up. *Moiré*, plush, and velvet, should all be used in large plain masses, not frittered away in close gatherings and infinitesimal puffs. As Spring advances, and thinner fabrics come again into use, we shall doubtless see a partial return to the gathered styles of make, but at present, broad, sweeping lines and large masses of rich material, giving splendid effects of light and shade, are the great characteristics.

For Evening Dresses the pointed bodice is the leading style, the neck being cut low, square, or *en cœur*, according to taste. Except for young girls, trains are always worn for evening dress, the train being from two-and-a-half to three yards long for *grande toilette*,

but shorter for less ceremonious occasions. In anticipation of cold winter evenings, many trains are being lined and wadded. This plan, in addition to warmth, gives a graceful set to the folds of the train, and prevents the necessity of a dress-improver.

The materials for evening dress, this season, are marked by their richness and splendour. The make of the costumes is simpler in design, but a rich effect is produced by the variety of trimmings used, into which satin, plush, and beaded lace largely enter; the latter being used in *plissés* for the front breadth of skirt, and for flounces, producing a very striking effect. Bright jet of all colors, white, moonlight, flame, ruby, and pearl, is used for this beaded lace, and the result is very rich and tasteful. Flowers are used with an unsparing hand, and displayed in large masses, artistically arranged with careless grace, as if the blossoms of the flower garden had been lightly thrown upon the garment, which these wonderfully-executed imitations of nature adorn. The plush and velvet flowers are very beautiful, and single blossoms of these are worn as often to complete a day *toilette* as to grace an evening dress.

Opera Cloaks all partake of the Dolman style, and nothing can be more convenient. A very elegant example is given on our second Plate, 327. Nearly all garments of this class are lined and edged with fur, and many are richly trimmed besides with embroidery in floss silk, gold or silver thread, &c., &c. Some of the richer *sorties de bal* are made of white or cream *moiré*, lined with white fur or plush, and edged with an ostrich feather trimming, the back being finished by a handsome *moiré* bow.

Lace Hoods are very much worn for the theatre: the Cape Hood which covers the shoulders as well as the head, is one of the most useful styles for the purpose.

The pretty little Lace Muff is still a favorite adjunct to both morning and evening *toilettes*; the lace being plentifully mixed with *chenille* and *moiré* ribbon, and adorned with flowers.

Lace of all kinds is very fashionable, and is put to all possible uses. A new kind of lace, made in Saxony, and called *Mauresque*, and another variety, the Grecian, which somewhat resembles Limerick lace, are becoming very fashionable, and the ever-useful Spanish lace, which has been so much improved of late, is in as great demand as ever.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
December 20th, 1881.

Ma Chère Amie,

I may well call you my dear friend, for we have been in close correspondence for many, many years, and your letters are all so sympathetic and kind, that I feel as if we knew one another quite intimately.

We are just at the beginning of a new year, and for many, at the commencement of a new life. This change of year seems to rejoice the heart, and we will all, on the 31st of December, make good resolutions to act well, to be kinder, more charitable, more reasonable, and more industrious.

We cannot for ever speak of fashion, particularly in the month of January, when everyone is occupied with presents to give and to receive; so let us for once speak on quite a different subject.

I want to speak of young ladies', and of young married ladies' home work.

A young lady thinks herself well qualified as a worker when she can do crochet, tatting, lacework, cloth embroidery, macramé, appliqué, netting, Berlin wool, crewel work, and trace out figures of boys and girls in outline. These works, to speak truthfully, when made at home, are generally very poor copies, about third-rate work, although they are much praised by papa and mamma, and all our best friends, who think us most clever and industrious; but candidly, in your inmost heart, you feel that it may be better done, that those at the shops look fresher, more even and artistic, than your own, and you are down-hearted. Well, cease to do nothing but fancy work, and to lose so much precious time.

It is well to have a little fancy work, or as country people call it, parlour work, always on hand; but then do not undertake work beyond your ability and taste, and whatever you do, do well, and with great care.

But beyond all fancy work, let me advise you young ladies to learn darning and mending, as well as cutting and dressmaking.

Dressmaking is certainly more fitted to occupy the leisure hours of a girl, than fancy work. Fancy work is amusing for a time, a short time, while dressmaking is a constant novelty; it means improving all your wearing apparel, improving your taste, giving scope to your fancy, renewing an old *toilette*, etc., in fact putting money into your purse to purchase fancy ornaments and things which could not otherwise have been obtained.

I hear many a young girl say, "I must get some work; really I have nothing to do." She means fancy work, I suppose, for if she would candidly look at her linen closet, or in her wardrobe, she would find much to do, many a stitch, many a button wanted.

One of our great writers said: "The chest of drawers of a lady, or the bureau of a gentleman is tidy according to the state of her or his conscience." If your closets are untidy, your conscience must be ill at ease, and your mind ruffled. So beware, young friends, for many think as I do, and many a match has been broken off for a torn lace or an untidy drawer.

Mending and dressmaking ought certainly to enter largely in the education of girls, for a woman is often judged of from the dress she wears. Dress is characteristic of taste, temper, and mind; so is mending and darning.

An old lady friend of mine, the neatest worker I ever saw, used to say, "A young lady ought not to think of getting married unless she can unravel an untidy skein of black silk." I may add, and darn a fine sheet or a pair of silk stockings. Fine and good darning generally denotes a patient mind, some may say a mechanical mind; to me mechanical is the synonym of patient.

I may even go farther: To my idea a handsome linen closet, or wardrobe, means a handsome woman. You seldom see an ugly woman taking much care of her clothes, any more than of her temper. I often say: let me see your *armoire*, young lady, and I will tell you what you are. This proverb is as true as any; every one can put it to the test, and I wish you all for this year 1882, to bear this test grandly and implicitly.

Fashion is asleep till February; everyone thinks of the Christmas and New Year's presents; so fancy is the reigning Queen, and is far from being an ugly Queen this year. Paris is like an enchanted palace, every shop rivaling its neighbour in taste, elegance, and novelty. The useful, the handsome, and the agreeable are all closely packed together.

Let us take the useful present first: Lace is the richest and most expensive present this year: collars, cuffs, and handkerchiefs are beautifully arranged in handsome rosewood boxes, costing from £40 to £100. The *point de venise* is shown in most elegant patterns, for sheet trimmings, tea services, etc. Capes and mantles, in Spanish lace, for theatre and concert wear, are in magnificent display; flounces and collar-



ettes of white Chantilly, for balls and grand dinner dresses, are quite like fairy work. Next comes fur, in all variety of color, shape, and kind. The tippet is made as a cape with long ends in front, terminating *en pointe*, with cord and tassels for ornament; in the inside, which is lined with quilted satin, are disposed numerous pockets, for the handkerchief, purse, scent bottle, looking-glass, all most ingeniously made. Then come the handsome presents, made in rosewood, oak, boxwood, etc., all sweetly scented; there are ink-stands, writing desks, photographic albums, card cases, brush and comb boxes beautifully fitted with carved ivory brushes of all sizes and shapes. Then the little niggers carrying smelling bottles of all dimensions and forms. We must not forget the new paper weights, made of bronze, representing a little duck or fowl, just out of the egg, peeping in the shell, and wondering how she came to be put up in there then; or a mother hen with all her little chicks, also numerous little cats and dogs in very comic postures, each one more bewitching than the other. For the agreeable presents, I will send you to the great confectioners, Boissier, Gouache, or Charbonnel. Their sweet boxes are real bijoux, and when the *bonbonniere* is empty of its sweet contents, the box will form either a jewel casket, or a handkerchief box, etc., and is always a little gem of artistic work.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.*

\*.\* We this month present our subscribers with two full-sized patterns, which we think they will find very useful at the present season.

### THE WALDECK POINTED CORSAGE FOR AN EVENING OR DINNER DRESS. (329.)

Our first pattern is the very stylish pointed body, which is shown on the third figure of our second Plate. The pattern is given complete, and consists of five pieces, viz., front, sidepiece of front, back, sidepiece of back, and sleeve. The seam that joins the sidepiece of front to the front is marked by two small cuts. The seam between the back and the sidepiece of back is indicated by three small cuts in each piece. On the front the opening for the stomacher and the breast pleats are marked by pricked lines.

#### CHILD'S OUT-DOOR JACKET.

This Jacket (all the pieces of which are marked by one round hole) is of the same shape as No. 343, on our seventh Plate. This pattern is so simple as to need no description: it is given complete, comprising front, sidepiece, back, and sleeve.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casaques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.*

*The number in brackets, preceding the description*

*of each figure, is the number of the Costume in our list of full-sized patterns.*

\*.\* *The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.*

## PLATE THE FIRST.

Fig. 1.—(323).—The Helene Promenade Costume of bronze, green, and red shot silk, trimmed with satin. The jacket is quite round, and is buttoned to the neck: the overskirt is pleated in front, and well draped behind on an underskirt, made with two *plissé* flounces. Quantities required: 14 yds. silk; 1½ yds. satin; 18 buttons.

Fig. 2.—(324).—The Lascelles Visiting Costume of grey silk, trimmed with plush. The jacket is double-breasted: the overskirt is laid in alternate folds of plush and silk, draped in the middle of front, under a bow. The back is elegantly looped up on an underskirt of numerous *plissé* flounces. It will take 16 yds. silk; 2½ yds. plush; 24 buttons.

Fig. 3.—(325).—Little Girl's Ulster, with Cape the cape is slightly cut open at the back; the skirt of ulster is pleated at back, and single-breasted in front, trimmed with rows of machine stitching. Quantities required: 1½ yds. cloth; 8 buttons.

Fig. 4.—(326).—The Frankfort Morning Toilette of brown fancy woollen, and brown cloth. The polonaise is draped *en panier* in front, and elegantly draped behind, with *revers* and ribbons for ornament of the body. The underskirt is gathered and *plissé*. Will require 7 yds. fancy material: 5 yds. cloth; 3 yds. ribbon; 18 buttons.

## PLATE THE SECOND.

Fig. 1.—(327).—Elegant *Sortie de Bal*, or Opera Cloak, of pink satin, trimmed with swansdown and white satin ribbon: it is gathered on the shoulders and at sleeves. It will require 5 yds. satin; 5½ yds. swansdown; 5 yds. satin ribbon.

Fig. 2.—(328).—Young Lady's Theatre or Ball Costume. It may be made of light colors according to taste. The body is pointed in front, and forms a coat tail behind: it is trimmed with bows and ends, which start from under the pockets. The overskirt is well draped, and edged by a brown balayouse. It will take 7 yds. silk; 7 yds. satin; 12 yds. lace for the trimming of neck; 12 buttons.

Fig. 3.—(329).—Dinner Dress of blue satin, trimmed with a plastron of white satin and lace. The body is pointed back and front: the overskirt is gathered in the middle of front, and well draped at sides under the pouff of the train. The underskirt has a long gathered and pleated flounce: the train is *bouillonné*, and fully edged with a *bouillonné* and a flounce. Will require 20 yds. satin, 18 yds. silk, or 14 yds. cachemire; ¾ yd. white satin; 5 yds. balayouse; 2½ yds. lace. *The Corsage of this elegant Dress is given full-sized with our present number.*

## PLATE THE THIRD.

\*.\* Three Elegant HATS head this Plate.

The *first* is made with plush, trimmed with a brim of satin, and ornamented with feathers and steel.

The *second* is a hat without strings, made of black felt, and trimmed with lace, flowers, and feathers: the brim inside is lined with red satin.

The *third* is made with satin, plush, and broché, trimmed with feathers. The darker colors are worn this season both in hats and bonnets, the lining only being of a bright and lively color.

Fig. 1.—(330).—The Verulam Promenade Costume of navy-blue serge, trimmed with rows of machine

stitching. The jacket is made long and round, with a shoulder cape: it is double-breasted, ornamented with buttons, cord, and tassels; the overskirt is elegantly draped at the right side, with a pretty ornament of cord and tassels: the back is well looped up on an underskirt of deep, full hollow pleats, edged by a balayouse of same color, or of red. It will take 15 yds. serge; 24 buttons; 4 tassels; 5 yds. cord.

Fig. 2.—(331).—The Lennox Visiting Costume of black satin, trimmed with bands of plush. The body is made double-breasted, and has a very long Redingote skirt, the front falling straight, and the back being well draped from the pleated back of body; a cord, imitating a pointed body, is laid on the seam between the body and redingote skirt, and falls down in the front, terminating by tassels. The underskirt is made with a deep *plissé*. It will take 16 yds. satin; 3 yds. plush; 5 yds. cord; 2 tassels; 18 buttons.

Fig. 3.—(332).—Little Girl's Paletot, made of astracan, with muff to match. The paletot is tight-fitting, back and front, with *revers*, pockets, and cuffs, edged with cord. Quantities required: 3 yds. astracan; 12 buttons; 6 yds. cord.

Fig. 4.—(333).—The Saxony Promenade Toilette of grey cloth, trimmed with embossed velvet. The cloak is made to match, pleated behind, and gathered at the waist, with gathered sleeves: collar and bands of embossed velvet for trimming. Will require 5 yds. cloth; 12 buttons; 1½ yds. velvet.

#### PLATE THE FOURTH.

♦♦ This Plate is headed with *Lingerie*.

First, a Night Net, trimmed with pink ribbon and lace.

Second, a Round Collar, made of lace and ribbon.

Third, a Night Net, trimmed with *surah*.

Fig. 1.—(334).—The Paulyn Visiting Costume of *cachemire* or alpaca, trimmed with satin or *moiré*. The body is *plissé* in the middle of back and front, and is trimmed with *revers* of satin. The overskirt is pleated elegantly in front, and the back well draped over a skirt of *plissé cachemire*, with satin or *moiré* gores. This Costume, which is designed by the Maison du Petit St. Thomas, Paris, will take 9 yds. *cachemire*; 3 yds. satin.

Fig. 2.—(335).—The Arolsen, a long satin broché cloak, trimmed with *passementerie*, lace, and satin: this cloak is very becoming, and most handsome and comfortable. Quantities required: 7 yds. broché; 4 yds. *passementerie*; 6 yds. lace; 2 yds. ribbon; 1½ yds. satin.

Fig. 3.—(336).—The Baring, a Fashionable Ulster, made of brown Melton, gathered behind, and falling in pleats: it is trimmed with a cape, cuffs, and pockets. It will take 8 yds. Melton; 24 buttons.

#### PLATE THE FIFTH.

This Plate as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3 and 4.

#### PLATE THE SIXTH.

Fig. 1.—(316A).—The Gracieuse, a Charming Visite made of cloth, trimmed with plush and *passementerie*. A large, well-fitting plush cape ornaments this Visite. Quantities required: 2½ yds. cloth; 3½ yds. plush; 3 yds. cord; 2 ornaments and 4 tassels; 12 buttons.

Fig. 2.—(316B).—The Duchesse, a Grand Visite made of a woollen material called Moskowa, trimmed with *castor des Indes*, *passementerie*, and *moiré* ribbon. It will take 3½ yds. cloth; 4 yds. fur and 1 collar; 5 yds. ribbon; 1 trimming for the back; 12 buttons.

Fig. 3.—(333).—The Tourist, an Elegant Ulster made of English cloth: it is double-breasted, and has deep pleated folds at the sides, which make it very convenient. It will take 9 yds. cloth; 24 buttons.

Fig. 4.—(300A).—The Medicis, a handsome Visite made of cloth, trimmed with *passementerie* and plush, or Russian fur. Quantities required: 2½ yds. cloth; 3½ yds. plush; 2 ornaments of *passementerie*; 12 buttons.

Fig. 5.—(731).—The Universel, long Paletot or Pelisse made of cloth. It is double-breasted, and trimmed with skunk fur. Will require 3½ yds. cloth; 18 buttons; 2 yds. ribbon.

Fig. 6.—(339).—The Maintenon, a rich Cloak made of English cloth, trimmed with sealskin and *passementerie*. Quantities required: 3 yds. cloth; 5 yds. sealskin; 1 trimming up the back; 2 for the sleeves; 18 buttons.

#### PLATE THE SEVENTH.

##### JUVENILE COSTUMES.

Fig. 1.—(340).—The Estelle, a Little Costume in *princesse* form, made of cloth, for a child of 4. It is trimmed with velvet: it may be made as well for a little boy as a little girl. Quantities required: 5 yds. narrow width cloth; 1½ yds. velvet; 12 buttons.

Fig. 2.—(341).—The Gervaise: a long Cloth Mantle, double-breasted, trimmed with Siberian fur. It is for a girl of 9 years old. Will take 2½ yds. cloth; 2 yds. fur; 18 buttons.

Fig. 3.—(342).—The Marins, a pretty Toilette made with *cachemire*, trimmed with white braid: this toilette is suited for children of both sexes, age about five. It will take 5 yds. *cachemire*; 2½ yds. braid; 9 buttons.

Fig. 4.—(175).—The Paquita, an Elegant Costume for children of 3 to 4 years of age, made of *cachemire*, trimmed with velvet: the back and front are pleated. Quantities required: 5 yds. *cachemire*; 1½ yds. velvet; 6 buttons.

Fig. 5.—(343).—The Germaine Ulster for a child of 6 years old. It is single-breasted, and fitting close to the body, with large collar, cuffs, and pockets. Will require 2½ yds. cloth; 2½ buttons.

Fig. 6.—(343A).—The Adeline Ulster for a girl 10 years old. Same pattern as fig. 5, single-breasted. It will take 3 yds. cloth; 12 buttons.

#### PLATE THE EIGHTH.

Fig. 1.—(344).—The Churchill Costume of Brown *cachemire* and plush. This very pretty costume is made *princesse* shape in front, and is trimmed by a band of plush, the bow of which is fastened at the left side: after being well draped in front, the polonaise is caught up under the habit skirt behind, and falls in graceful folds at back on a long *plissé* underskirt, edged by two smaller *plissé balayouses*. The plush cape is tight-fitting to the shoulders. Quantities required: 2 yds. plush; 1½ yds. *cachemire*; 12 buttons.


Fig. 2.—(345).—The Hubertine Manteau, made with *cachemire des Indes*, trimmed with astracan. The skirt is pleated: the upper cape forms mantilla and sleeves: it is very warm and stylish. Quantities required: 4½ yds. *cachemire des Indes*; 2½ yds. astracan in bands; 5 brandebourgs.

Fig. 3.—(346).—The Roxburghe, a long Mantle of cloth, trimmed with skunk, single-breasted. Will require 3½ yds. cloth; 5 yds. skunk; 8 buttons.

Fig. 4.—(347).—The Wicklow, a stylish Cloth Mantle, trimmed with skunk. The cloak is trimmed all round with a wide band of skunk and a long collar, forming cape, trimmed at back with *passementerie*. It will take 10 yds. trimming; 5 yds. cloth; 1 *passementerie* trimming.

## MISS POPPLETON'S LEGACY. A NEW YEAR STORY.

### CHAPTER THE FIRST.

OSE of my readers who were interested in the adventures of "MISS POPPLETON'S PARROT,"\* may be glad to learn further particulars of the life of that lady, and of those who, through their kindness to her peerless bird, had earned the approbation and lasting friendship of Miss Poppleton herself, viz., Anna Goodge and her boy Willie.

Years had passed by, and Willie Goodge had grown into manhood. Miss Poppleton's influence with a few old city friends had secured him a desk in the counting-house of an opulent merchant, after his education was completed. His own good sense, and an unswerving probity, had advanced him from one post of trust to another, until, at the time when I once more present him to the reader, he was appointed cashier in the same old-established house.

The comforts which surrounded him from the day when Miss Poppleton took him under her protection had wrought a material change in poor Willie's health, and this happy change re-acted powerfully on his personal appearance. The old pallor gave way to a faint healthy colour, the lameness was cured, and the crooked back, being straightened with his growth, lost its unsightliness. He would always have a slight stoop of the shoulders, but it was no more than might be observed in any studious man, and when time had ripened the boy's intellect, and set the seal of manhood's steady resolve on his open face; when the mind, stored with old-world learning and modern practicality, looked out through Willie Goodge's earnest eyes, onlookers forgot the round shoulders, and only thought what a handsome good face he had, and felt how willingly they could trust him in all things.

It was a great thing for the convict's son, this wide, large trust of his fellow-men, and never a day passed in which Willie Goodge did not thank his Creator for the grand chance given to him in his miserable, helpless boyhood, the chance to retrieve his mother's position, to carve out for himself an honorable future, to win and wear a clean name before the world.

Yes, Willie thanked God for these things, which were so much more to him than to many young men, and next to God he thanked Miss Poppleton.

From the day on which he first sat down at his desk in the counting-house of Bartram Brothers, Willie had "found himself" in board and lodging, but at Miss Poppleton's express desire he spent every Sunday at Lilac Cottage.

For the first few years the holiday was passed with his mother in the snug, bright kitchen of the little Brompton house, with the exception of one half-hour after dinner, when he was required to wait upon Miss Poppleton in the toy drawing-room. Here he partook in solemn state of one glass of port, and one very hard biscuit, and while he so regaled himself, Miss Poppleton put him through a form of catechism as to his doings during the past week. On these occasions the famous Polly, delighted at the reunion with his friend, would resume his favorite seat on Willie's shoulder, and join, at intervals, in the conversation.

When the audience came to an end, and Miss Poppleton graciously dismissed her *protégé*, the bird always accompanied Willie to the humbler realm inhabited by Anna Goodge, where Polly was regaled with hot buttered toast and other edibles, wherein his luxurious soul delighted.

Poor Anna Goodge received the tidings of the death of her husband not long before her own failing health warned her to prepare for the final change. She wore her decent bits of mourning for the man who had embittered so large a [portion of her life, and in her humble soul she hoped that God had pardoned him, and that she should meet him, a changed and ennobled creature, in that land to which she was fast travelling. In those latter days all Jem Goodge's cruelty was blotted out from the mind of his wife, and her heart went back to the old country days when they two were courting, when they were newly wed, when Willie's little curly head was laid first on her faintly-throbbing bosom—dear old days, good old days, before drink and bad company corrupted heart and soul, the careless, *debonnaire* husband of her youth.

Anna died. Her place in Miss Poppleton's kitchen was filled by a comely damsel, smart as to dress, and irreproachable—not to say stylish—as to caps.

But with the advent of Emma Stebbings, Willie Goodge ceased to be "kitchen company."

"I expect a gentleman to dinner to-morrow," said Miss Poppleton to her new domestic, on

\* See the Numbers for November and December, 1880.



the first Saturday after her arrival at Lilac Cottage, "a gentleman who always spends Sunday with me, and always will, I hope."

On the following day Willie came by express invitation to dinner, looking very interesting and refined in his new mourning clothes.

"Put the carvers to Mr. Goodge, Emma," directed her mistress, as the damsel laid the cloth in the presence of Willie and his patroness, who had just returned from church. "Willie, my boy, you must carve for me in future."

## CHAPTER THE SECOND.

Willie settled down into his new position as Miss Poppleton's chief guest and next friend, and a quiet year or two went by, bringing no changes beyond Willie's steady advancement in business, and Miss Poppleton's increasing feebleness of health.

Suddenly, however, about three years after Anna Goodge's death, and when Willie was twenty-five years of age, an event occurred which was destined to seriously disturb the even monotony of life at Lilac Cottage. Miss Poppleton received a letter from her brother in Australia, a letter penned by dying hands, committing to her care his motherless girl. The gay young wife, whose levity of conduct had so shocked Miss Poppleton, had been for years in her grave, and little Lottie, as her father still fondly called her, had been the only stay of his widowed life. An incurable disease had fallen upon him, and his days were numbered. Kind friends had promised to protect his daughter in the immediate time of trouble, but it was the desire of his heart that she should return to her father's native land, and find a home with his only sister. She was well enough off as regarded this world's gear, and he had made the most provident arrangements concerning her fortune, but he wanted to be sure that his good sister would open her heart to the orphan girl, and shelter her until such time as woman's common fate came upon her, and she met with a worthy mate.

Miss Poppleton had long ago forgiven the far-away brother, and replied warmly to his letter, promising a home and tender care for his Lottie whenever she came to claim them.

This was not long delayed. One New Year's Eve, when the snow was lying in the little parlor of Lilac Cottage, Willie, who had been despatched (with his employer's consent) to Liverpool to meet the orphan, brought Lottie Poppleton home to the old maid's dwelling.

Lottie fell upon her aunt's neck with weeping, and Willie, looking on the pair, felt the

tears rise to his eyes, so to cover his emotion he turned to stroke his old friend Polly, who stood with ruffled and resplendent plumage at the open door of his cage.

"Pretty creature, pretty creature," said Polly, as if apostrophising the new arrival, and then, in answer to Willie's caress—

"Oh lor', what a world it is."

Lottie laughed through her tears at the absurd interruption, and then said,

"Oh, auntie, this is the wonderful bird you wrote to us about when I was a child, the bird who had such adventures."

"Yes, my dear," replied Miss Poppleton, "and Mr. Goodge—Willie here—was the cause of his being restored to me."

"Yes," replied Lottie, *naively*: "I guessed he was Polly's friend, grown up, directly he told me his name at Liverpool."

Polly was graciously pleased to approve of Lottie Poppleton, and admitted the tall, fair girl of nineteen to such close familiarities as had been hitherto denied to all except his mistress and Willie Goodge. It was no wonder, for it seemed as though all created things must love this lovely girl, who moved about the tiny rooms at Lilac Cottage with something of the free, untutored grace of a denizen of the woods: about whose presence hung an influence as of some larger world, of bluer skies and wider landscapes than any in narrow, rock-bound England.

Before long she ruled the tiny household, Polly included, with a rod of iron, wielded withal in most loving fashion. Miss Poppleton delegated the housekeeping to her, and was greatly benefited by the change.

When the year of mourning for her father was over, and Lottie was seen in such society as Miss Poppleton affected, it was evident that the beautiful Australian girl carried all hearts before her.

On New Year's Eve, according to long-established custom, Miss Poppleton gave a small evening-party, and here lovely Lottie, in black net and starry jasmine wreath, was the observed of all observers.

"Pretty, young, and well provided for," said an old City man to Miss Poppleton, as Lottie passed them, on the arm of a wealthy alderman; "your niece ought to marry well, ma'am."

Willie Goodge, whose status in commercial society fully warranted his presence at this and similar gatherings, heard the merchant's remark, and sighed.

As he turned away in the direction of a

quiet corner where he could watch Lottie unobserved, he saw Miss Poppleton's eye fixed full upon him.

"She knows I heard what Mr. Bowen said," he thought; "she wishes to fix it on my mind. There is no need," he continued, musing to himself, with another and deeper sigh: "I shall not forget who she is, nor what is due to her, any more than I can forget who I am—or my father."

And Willie remained true to this resolve. At a great cost to himself he stood aside and let other men flutter round the lovely girl, whose charm and grace seemed to turn all heads and soften all hearts.

But all the homage which followed her footsteps in a widened circle of friends, failed to spoil Lottie Poppleton, or to sully with a tinge of vanity, the pure nature of the unconventional girl.

She had more than one offer during the second year of her residence at Lilac Cottage, and, what was more to her credit, had contrived to render more than one unspoken, but she showed no inclination to tire of her aunt, or the life in the little Brompton cottage. Willie Goodge came as of old, Sunday after Sunday, and was more than ever the friend of the house, but by no word or look did he evince the love which grew stronger, week by week, for Lottie Poppleton.

She was above him, he argued to himself, in a manly spirit—above him by reason of the bond which united him to her aunt and protector.

"She took me out of the gutter," he said, sometimes; "she saved me, perhaps, from my father's life of infamy, she kept my mother from the poorhouse, and from want, and can I repay her by asking her niece, her only living relative, to link her honored name with mine—mine, which is soiled with my father's disgrace? Never, never."

So Willie hid his grief under a brave front, and kept silence concerning his love and sorrow.

Early in the winter of that year Miss Poppleton fell ill, and although the doctors pronounced the illness to be unattended with signs of immediate danger, it grew gradually to be understood that Miss Poppleton would never be well again.

Then it was that the good deeds of the old maid's life bore fruit of love for her.

Not a day passed without Willie's friendly face appearing at her bedside, and not an hour in which her weary pain was not lightened by the presence of her loving niece.

Lottie and her aunt grew to understand one another with a perfect intimateness in those

long sick watches, and many loving confidences passed between them concerning Lottie's future. But in all her plans for the well-being of her niece, Miss Poppleton gave no hint of the final disposition of her own worldly wealth.

Soon after the commencement of her illness she had sent for her family solicitor and made her will, but of its contents she spoke to no one. It was witnessed by the lawyer's clerk and by Emma Stebbings, and Mr. Lucas carried away the document with him on his departure.

The winter wore on, and as the shortest day approached, it became painfully evident to those who loved her, that the thread of Miss Poppleton's life was shortening too.

One night, about a week before Christmas-day, she was lying in a kind of stupor, Lottie watching, as usual, by her side, the nurse temporarily absent from the room, when Willie entered for his usual evening visit.

He crossed softly to where Lottie sat behind the shadow of the bed-curtain, and shook hands with her in his usual calm fashion, inquiring in a low voice for the latest news of the invalid.

Miss Poppleton roused herself at the sound of his voice, and faintly called on his name.

Willie stood close beside the bed, and looked on the altered face of his best friend. A great change—greater than he had seen at all during her illness—was upon it, and his heart quickened with fear.

"Miss Lottie," he whispered, "send Emma for —"

Lottie understood the unfinished sentence, and hurriedly left the room to despatch the maid for the doctor.

Willie turned to the bed, and seeing that the dying woman tried to speak, he knelt down and put his ear close to her lips.

For a few seconds he could distinguish nothing beyond an inarticulate sound, but presently words he could understand came from the fast-chilling lips.

"I meant it for a New Year's gift, but I shall not live till then. Mr. Lucas will tell you on New Year's Day."

He thought her mind was wandering; perhaps she mistook him for Lottie. He stroked her face with a tender touch, all the manhood astir in him, and yearning over this good woman who had been the very salvation of his life, his own and his dead mother's protector.

"Be good to her," the weak voice again faltered forth; "say you will be good to her always. Say always."

"Always," he whispered, obediently, a strange thrill running through him at the vague pro-

misc. For whom was he promising kindness in this solemn manner?

His beating heart stood still the next moment with dread, for the last change of all passed over the face of good Miss Poppleton, and he laid her head back on the pillow, dead.

### CHAPTER THE THIRD.

Miss Poppleton was buried on Christmas Eve in Brompton Cemetery, near the spot where poor faithful Anna Goodge rested in the last long sleep.

"I have henceforth two graves to tend," thought poor Willie, as he heard the clods rattle on the coffin, and lifting his eyes, saw the green mound that covered his mother's dust so near.

Mr. Lucas, the solicitor, was among the mourners, and he had previously arranged that Lottie should accompany him from the cemetery to his own house, where she was to remain in his and his wife's care until her future plans should be finally decided.

Lilac Cottage was in charge of Emma Stebbings and a charwoman, until Miss Poppleton's last wishes concerning her home were made public.

Mr. Lucas invited Willie Goodge to accompany Lottie and himself back to Hereford Square, but Willie, in his modest grief, felt he had no right to intrude on Lottie's sorrow, and therefore excused himself.

The solicitor walked with him to the gates of the cemetery, and then bade him farewell.

"I shall have occasion to write to you in a few days, my dear sir," said Mr. Lucas, as they shook hands, and Willie, after thanking him, and with one sorrowful look at the mourning coach which contained the woman he loved, walked sadly away.

\* \* \*

On New Year's Day Willie Goodge sat in his lodgings reading a communication which had been left for him by Mr. Lucas's clerk.

The offices of Bartram Brothers were closed on that day, and therefore Willie was at leisure. He had need of leisure indeed to read and digest the contents of the sealed packet which Mr. Lucas had forwarded to him.

It contained two letters, one dictated by Miss Poppleton and addressed to himself, and a copy of Miss Poppleton's last will and testament.

Miss Poppleton's letter, in a few kindly words, stated that the New Year's gift she had designed to make him was his old friend Polly, the famous parrot, and she affectionately entreated him, out of love to her

memory, never to part with the bird, or to suffer him to be removed alive from Lilac Cottage.

Willie Goodge was bewildered at this clause, but all was made clear to him on reading the copy of the will.

Lilac Cottage was bequeathed to him without any condition, save the one concerning the non-removal of Polly from his ancient home, but the color forsook Willie's cheek, and his heart beat furiously, when he read the remainder of the document.

Miss Poppleton had bequeathed to him the whole of her property on condition that he married her niece, Lottie Poppleton, within one year of the death of the testator.

The second letter in the sealed packet was from Mr. Lucas, and ran as follows:—

"My Dear Sir,

"Allow me to congratulate you on your good fortune, and to inform you that Miss Lottie Poppleton will be at Lilac Cottage from eleven to one this day (Jan. 1st). I have informed her that you have a little private business to discuss with her in reference to the late Miss Poppleton's wishes. I am desired by Mrs. Lucas to request that you will accompany Miss Lottie Poppleton back to dinner here, and during the evening I shall be at liberty to receive any communications, business or otherwise, which, as Miss Lottie Poppleton's guardian, you may have to make to me.

"Believe me, dear sir, to remain,

"Yours obediently,

"RICHARD LUCAS."

"Oh, lor, what a world it is!" remarked Miss Poppleton's parrot about four o'clock on the afternoon of that New Year's Day, after submitting to much petting, and witnessing many tears and other evidences of emotion from a lady and gentleman in deep mourning, who stood earnestly conversing near his cage.

There was a bow of crape tied to the brass ring of Polly's home, and though I do not profess to say that Polly felt actual grief at the loss of his mistress, I am bound to admit that his manner was very subdued.

"Poor Polly," said Lottie, at length, opening his door, and enticing him to perch on her hand.

"Ah, poor Polly, dear Polly," said Willie Goodge, stroking the old favorite; "he has been a good fairy to me, Lottie darling; through him I won a good friend, and the chance to make an honest name for myself. Through him my mother lived and died in such comfort as she had not known for years, and through him I have won the crowning blessing of my life—I have won you: for it is your love, darling, and not the money, which I regard as MISS POPPLETON'S LEGACY."

H. S.



## A WIFE'S NEW YEAR.

The bells are ringing from the spire,  
Another year is fled;  
They ring across the churchyard grass,  
Where sleep the quiet dead,  
Just as they rang, a year ago,  
When he and I were wed.

When he and I set out to walk  
Our life-path side by side;  
But now between our parted hands  
The ocean waves roll wide;  
Between our parted paths now flows  
The vast Pacific's tide.

And I am here in frost and snow,  
And he is there in sun,  
For him the summer blossoms blow,  
For me the summer's done;  
But for us both a glad New Year  
When we again are one.

Oh fresh New Year! Oh young New Year!  
Give joy before thy close,  
Bring back my love in time to pluck  
A bonnie English rose;  
Or at the latest, home to see  
Again the English snows.

That so when thou art lying low  
Death's ashes on thine head,  
We two may hear the village bells  
Peal o'er the quiet dead,  
Just as they rang, a year ago,  
When we were newly wed.

HARRIETT STOCKALL.

## CHRISTMAS AND NEW YEARS' GIFTS. DOWN CLOTHING.

When so many of our fair readers are revolving in their minds the momentous question, "What shall I give So-and-So for a Christmas present or New Year's gift," it is agreeable to be able to offer so sensible and pleasant a solution of the puzzle as we can do by pointing out the merits of the Down Clothing, manufactured by Messrs. Booth and Fox, of Cork, London, Glasgow, and Manchester.

If the present is to be made to a friend in house-keeping, nothing can be more suitable than a Down Quilt. It is so light, so warm, so durable, and then so ornamental, that it gives a finish and look of refinement to the barest bedchamber. The Down Quilt has its uses besides covering the bed at night. Suppose your friend is an invalid, what an addition to the couch in the family sitting-room is a Down Quilt. It is easily carried from place to place, and is so light that while the sufferer is warmed by its cosy shelter, no wearying weight is added upon the poor limbs already so heavily laden with the burden of pain; while the invalid, if left alone, can easily re-arrange the light covering without fatigue, as there is no weight to push down, or to pull up around the shoulders when the intervals of pain allow "Nature's best restorer, balmy sleep" to visit the weary eyes. A Down Quilt is also an excellent railway wrapper. During the inclement weather last winter, we travelled with a gentleman using one on a long journey—a gentleman whose legs, when uncovered, revealed his high position as a Church dignitary. We took the hint, and have benefited thereby.

One of the great successes of Messrs. Booth and

Fox's down articles is their adaptability to the requirements of fashionable clothing. No lady needs a steel or horsehair dress improver, who has one of their Down Skirts, nor does she require padding for the chest if she be arrayed in a Down Vest. The Down Dressing Gowns, are a great comfort, and should form part of every Lady's and Gentleman's wardrobe.

The Down Clothing supplied by Messrs. Booth and Fox is carefully prepared from "pure, soft, and scentless down," and all their articles can be washed without removing their covers, which is a great desideratum. It is satisfactory to know that washing, so far from injuring these beautiful fabrics, decidedly improves them, and the process, as explained by the manufacturers, is a very simple one. Intending purchasers, however, who desire to share in all these advantages, should make sure that they procure the genuine articles.

## CHRISTMAS AND NEW YEAR'S CARDS.

The originality, beauty, and variety of the Christmas cards exhibited this year by Messrs. W. A. Mansell & Co., 271 and 273, Oxford Street, must delight all who are interested in these elegant *souvenirs* of the genial season.

Among the most beautiful of Messrs. Mansell's cards, we may mention those ornamented by natural ferns and flowers, dried and pressed. The "Bird Pictures," (photographs) of which there are ten varieties, from drawings by Harry Bright. "Pets of the Hearth," in colors, from oil paintings by Couldery. These are especially suitable for nursery pictures, giving pleasure long after their original purpose has been served. Marine Subjects: re-productions of water color drawings by Cavaliere de Martino. "Angels ever Bright and Fair." These are printed in monochrome, and are extremely delicate and beautiful. "Japanesque." These are pretty landscapes, in grey on blue ground, set in Japanesque ornamentation. "Domestic Pets." Facsimile pen and ink drawing, by H. H. Couldery, well known for his skill in pictures of animal life. "Landscape Gems." Oval vignettes, in six varieties. For those who prefer a more æsthetic style, there are

"Travellers by sea and air,  
Fairies sweet, and syrens rare."

Among these we would draw especial attention to the owl picture—a sweet design. All these various cards are elegantly mounted and lettered, and are of extremely moderate prices. It is impossible to give in writing more than a very faint idea of their beauty and merit—they must be seen to be appreciated.

## REVIEW.

*Economy.* By JAMES PLATT, author of "Business," "Morality," "Money," "Life." London: Simpkin, Marshall & Co. Price One Shilling.—*Economy*, in its individual and household sense, must always be a subject of interest to good and sensible women; and though there are many points in Mr. Platt's new book which lie out of the region over which a woman's economy is most powerful, still all will be the better for a thoughtful perusal of the work in question. Mr. Platt, who has indeed used the "pen of a ready writer" in "inditing of a good matter," speaks with all his olden strength and earnestness of this great virtue, the cultivation of which is so much to be desired by individuals, as well as by the nation at large. The clear and incisive remarks which he uses to exemplify Divine Economy, Political Economy, and National Economy, may be studied and laid to heart by any thoughtful woman, and may bear fruit in her own improved administration of the goods, great or small, with which God has endowed her. George Herbert said of old,

"Who sweeps a room as for Thy law  
Makes that and th' action fine."

And so in like manner, the woman, gentle or simple, who makes the best use for herself and others, of this world's blessings, acts as noble a part as the Queen upon her throne, or the minister who advises her. We earnestly recommend our fair friends to purchase and read Mr. Platt's work at the present time, when the commencement of a New Year often gives birth to deeper thoughts and firmer resolves for the coming time. Surely among such aspirations, in the present depressed state of trade, the resolution to practise Economy is one of the most worthy.

## The Court and High Life.

**H**ER Most Gracious Majesty the Queen, with Princess Beatrice, and the Ladies and Gentlemen in attendance, left Windsor on the 16th instant for Osborne, where the Court remains for Christmas. During the month the Queen and Princess came to London, where they visited the Duchesses of Cambridge and the Empress Eugenie, the latter illustrious Lady having been seriously indisposed in consequence of a fall.

The double anniversary of the deaths of the lamented Prince Consort and Princess Alice was observed at Frogmore with the usual solemnities on the 14th inst., when the Queen, the Prince and Princess of Wales, Princess Beatrice, and other members of the Royal Family, were present.

Their Royal Highnesses the Prince and Princess of Wales have visited the Marquis and Marchioness of Bath at Longleat, Warminster, the royal stay being made the occasion of great rejoicings, all of which passed off with considerable éclat. Their Royal Highnesses on their return to London were met by the youthful princesses, their daughters, who had travelled under the charge of Mdlle. Vanthier.

H.R.H. the Princess Louise and the Marquis of Lorne visited the Prince and Princess of Wales at Sandringham. His Excellency the Governor-General of Canada will return to the Dominion about the 11th of January.

The marriage of H.R.H. Prince Leopold, Duke of Albany, to Princess Hélène, of Waldeck Pyrmont, is expected to take place about March. In all probability the ceremony will be solemnised at Windsor. The Duke and Duchess of Albany will reside at Claremont.

The Empress of Austria proposes again to visit Cheshire, and the Combermere stables are being put in order for the reception of her stud. Her Majesty is expected to arrive at the end of next month.

The Coronation of the Emperor of Russia is to take place in May next. The Russian Court officials are already making preparations for the event.

A marriage is arranged between Col. Henry Wellesley, heir presumptive to His Grace the Duke of Wellington, and Miss Williams, sister of Col. Owen Williams, of Temple House, Berks.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

\* \* As this number is published before Christmas, we are unable to give any notice of the Pantomime performances beyond the names of the pieces at the

principal houses. We shall give a detailed account in our February number.

### DEURY LANE.

This is always the Pantomime of the year, and will, this time, deal with the adventures of *Robinson Crusoe*. A host of talent of all kinds has been engaged by the popular manager, Mr. Augustus Harris, and doubtless a long and decided success will attend his efforts to please the public.

### COVENT GARDEN.

Here Mr. Gwyllym Crowe, the conductor of the late successful series of Promenade Concerts, purposes to produce, on Boxing Night, the pantomime *Little Bo-Peep*, *Little Boy Blue*, and *The Little Old Woman that Lived in a Shoe*. The rhyming title that introduces so many of our childhood's friends is a taking one, and that the performance will be equally so, we have no doubt.

### THE HAYMARKET.

*Plot and Passion*, with Miss Ada Cavendish as Marie des Fontanges is the *pièce de résistance* here, but all will stay to hear *A Lesson* charmingly taught by Mrs. Bancroft in Mr. Burnaud's little comedy adapted from the French. The scenery and dresses of both plays are (as usual at this house) perfect.

### THE PRINCESS'S.

*The Lights o' London* continue to shine with their original brightness here, and both author and manager may be congratulated on a definite success, which is likely to be as long in period as it is signal in character.

### THE ADELPHI.

Here Mr. Charles Reade's great drama *It's Never too Late to Mend* continues to attract crowded houses, Mr. Charles Warner's powerful rendering of the part of Tom Robinson being the principal feature of the performance. A new play by Mr. Henry Pettitt, called *Taken from Life*, in which Miss Nellie Bromley sustains a prominent part, will shortly be produced.

### ST. JAMES'S.

The revival of the late Mr. Robertson's comedy, *Home*, in which the famous Sothorn created such a favorable impression, is making a great hit at this house. Mrs. Kendal has never been seen to better advantage than as Mrs. Pinchbeck, and the acting of Mr. Kendal as Colonel White bears a most favorable comparison even with that of the lamented actor above named. The comedy is preceded by a pretty little one-act play, adapted from the French by Mr. Clement Scott, and called *The Cape Mail*. This also affords Mrs. Kendal an opportunity for the display of her rare artistic powers.

The LYCEUM opens on Boxing Day with *The Two Roses*. The Colonel continues to attract crowded houses at the PRINCE OF WALES'S, and small wonder, too, considering what a Colonel Mr. Coghlan makes, and what an "intense" lady is Miss Myra Holme. *Olivette* is still played at the STRAND with the substitution of Mdlle. Sylvia for Miss Florence St. John, who is seriously indisposed. *Whittington and Bubbles* at the Gaiety, continue to satisfy their many patrons, and so does *Patience* at the SAVOY. *Marriage Bells*, *The Half-way House*, and *The Girl He Left Behind Him*, form an excellent bill of fare at the VAUDEVILLE. *Awaking and Engaged* are attractive at the COURT, and *The Mascotte* at the COMEDY. *Fogerty's Fairy*, a new piece by W. S. Gilbert, Esq., was produced at the CRITERION on the 12th, and is running successfully. The pantomime at SADLER'S WELLS, for which great preparations are being made, is *The Forty Thieves*.

## CORRESPONDENCE.

\* \* Owing to want of space we have been obliged this month to answer all our Correspondents by post. Those whose communications were merely of a complimentary order, and required no definite answer, are sincerely thanked for their kindly words of encouragement.

# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., 7d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM DEC. 27th. TO JAN. 28th., 1882.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

### NOTICES TO CORRESPONDENTS.

\* All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one post, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PATTERNS POSTED IN ENVELOPES.

Ladies who prefer to have their patterns posted in envelopes, instead of by book post, can have this done by ENCLOSING A LARGE ENVELOPE (about half the size of this page) STAMPED AND ADDRESSED, with each order. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1d. for all patterns up to 6d., and 1½d. each 9d. pattern. If preferred we will provide large envelopes without charge.

### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern (if the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

### \* PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34 inches only, unless otherwise stated.

### DRESSES AND COSTUMES.

Price 6d. each.

UNLESS OTHERWISE STATED.

- No. 249b.—The Osborne Robe Princess, with bouffant and slight train.
- 328.—The Orleans Lawn Tennis Pinafore.
- 311.—The Simplicity Polonaise Princess.
- 363.—The Dulcis Polonaise Princess.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princess tunic.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 411.—The Ardianu Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.
- 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.
- 490.—Indoor Toilette. Draped polonaise tunic, with waistbelt.
- 497.—Lawn Tennis Tunic, (Pinafore style).
- 498.—Princess Dress with long full train.
- 99.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- 17.—The Clinchant, a short Walking Costume. Polonaise, cape, and hood.
- Large-sized Patterns.
- 495.—Princess Dress for a chest measure of 43 inches.
- 406.—Polonaise Princess for a chest measure of 44 inches.

- 58.—The Montebello Tea Gown. Watteau style.
- 59.—The Bischoffsheim Costume. Corsage Redingote with cape, tunic and bouffant.
- 69.—Travelling Costume. Corsage, tablier, and bouffant.
- 79.—Princess Dressing Gown.
- 58.—Princess Night Dress.
- 85.—The Chiswick Breakfast Robe.
- 87.—Bridesmaid's Costume.
- 88.—Wedding Toilette.
- 119A.—Promenade Toilette for a Young Lady 15. 6d.
- 121.—The Brooke Dinner Toilette. 9d.
- 122.—The Koppel Promenade Costume. 6d.
- 124.—The Warburton Promenade Costume. Princess Robe, with draped skirt. 6d.
- 142.—The new Mother Hubbard Shoulder Cape. 4d.
- 145.—The Essex Morning Costume, with pleated body and waistbelt. 6d.
- 147.—The May Fair Costume, for black satin. 9d.
- 148.—The Desert Promenade Costume. 9d.
- 149.—The Harebell Ball Dress. 6d.
- 150.—The Etoile Dinner Dress. 9d.
- 151.—The Rosalie Dinner Dress. 6d.
- 152.—The Conyngham Seaside Costume. Corsage, skirt and draperies. 6d.
- 154.—The Zare Polonaise Princess. 6d.
- 163.—The Amédée Promenade Costume. Corsage and draped upper skirt. 9d.
- 166.—The Rosia Costume. Corsage and Tunique. 6d.
- 168.—The Antrobus Costume. Jacket, double tablier, and bouffant. 9d.
- 169A.—The Clarisse Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.
- 170.—Costume for an elderly lady. Long Jacket, with plissé front, gathered on chest, and trained skirt. 9d.
- 171.—The Mildred Promenade Costume. 7d.
- 172.—The Fane Costume. Polonaise, cape and scarf. 9d.
- 173.—Visiting Costume for black silk. 9d.
- 224.—The Wilfreda Promenade Costume; corsage and tunique. 9d.

G.—Swiss Belt for gathered Bodice. 3d.

### AUGUST, 1881.

- 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.
- 191.—The Duncombe Costume. Corsage & revers, tablier, and bouffant. 6d.
- 192.—The Freychet Seaside Costume. Draped polonaise, draperies, 6d. gathered Cape, 3d.
- 193.—The De Salla Concert Toilette. 6d.
- 194.—The Dashwood Dinner Toilette. 9d.
- 195.—The Montresor Costume. Gathered corsage, folded tunique, and draperies. 9d.
- 196.—The Guiché Costume. Full polonaise, gathered at neck and waist, with leg of mutton sleeve. 6d.
- 197.—The Merode Black Silk Costume. 9d.
- 198.—The Kilmorey Costume. Corsage, and Polonaise overskirt. 6d.
- 199.—The Amicia Costume for cloth. 6d.
- 201.—The Otway Travelling Costume. Corsage, tunique, and cape.
- 202.—The Violet Costume. 9d.
- 207.—The Melianthe Costume. 9d.
- 210.—Travelling Costume. 9d.

### SEPTEMBER, 1881.

- 213.—The Tremayne Costume. Corsage, upper skirt, and bouffant. 7d.
- 214.—The Rowe Costume. Double-breasted jacket and upper skirt. 6d.
- 215.—The Dartrey Costume. Body, slashed sleeve, tunique and bouffant. 7d.
- 225.—The Granville Polonaise and Scarf. 6d.
- 226.—The Surtees Black Silk Costume. Corsage, upper skirt, and bouffant. 7d.
- 227.—The Pauline Costume. Corsage, with puffed sleeve. 6d.
- 227A.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.
- 242.—Seaside Costume. 7d.
- 243.—Costume for a young lady of 16. 6d.
- 244.—Close-fitting Mother Hubbard Mantle, new style. 7d.
- 245.—Little Girl's Blouse. 3d.

### OCTOBER, 1881.

- 216.—Promenade Costume. Corsage, tunique and scarf. 9d.
- 247.—The Percy Visiting or Carriage Costume. Pleated Corsage, upper skirt and bouffant. 9d.
- 248.—The Hilda Promenade Costume. Corsage and tunique skirt. 9d.
- 249.—The Gainsborough Promenade Costume. Corsage and tunique. 6d.
- 250.—Carriage Costume. Corsage, upper skirt, and bouffant. 9d.
- 251.—The Florentia Reception Toilette. Corsage, upper skirt, and bouffant. 9d.

- 252.—The Aberdeen Morning Costume. Gathered body, with suisse belt, tablier, and bouffant. 7d.
- 253.—Reception Toilette. Corsage and draperies of skirt. 9d.
- 254.—The Grace Promenade Costume. Corsage, upper skirt, and bouffant.
- 275.—Promenade Toilette. 9d.
- 276.—Promenade Toilette. 6d.
- 277.—Promenade Toilette. 6d.
- 284.—Promenade Costume. 6d.
- 287.—Matinée, Jacket only. 6d.
- 186.—Dressing Gown. 6d.
- 268.—Promenade Costume. 9d.
- 269.—Beige Costume. 9d.
- 270.—Promenade Toilette. 6d.
- 272.—Morning Costume. 6d.
- 273A.—Visiting Costume. 9d.
- 274A.—Costume for Home. 9d.

### NOVEMBER, 1881.

- 278.—The Bective Promenade Toilette. Corsage and Tunique. 9d.
- 279.—The Stockholm Visite. 6d.
- 280.—The Allington Promenade Toilette. Gathered Basque Bodice and Draperies of skirt. 9d.
- 281.—The Templemore Afternoon Tea Gown. 6d.
- 282.—The Alice Home Toilette. Polonaise and bouffant. 9d.
- 284.—The Alberta Visite. 6d.
- 285.—The Stonor Morning Costume. Skirt draperies, and bouffant. 6d.
- 286.—The Camoys Toilette. 6d.
- 288.—The Frederica Princess Costume. 6d.
- 289.—The Edgcombe Visiting Costume. Corsage, tunique, polonaise, and bouffant. 7d.
- 290.—The Headfort Toilette. 9d.
- 291A.—The Beatrice Costume. 9d.
- 294.—The Maud; a young Lady's Costume. 6d.
- 295.—Young Lady's Promenade Costume. 6d.
- 296.—The Eulalia Toilette. 9d.
- 297.—The Boulogne Toilette. 9d.

### DECEMBER, 1881.

- 298.—The Alicia Promenade Costume. Corsage, upper skirt, and bouffant. 9d.
- 301.—The Daisy Ball Toilette. 6d.
- 302.—Theatre and Dinner Costume of black velvet and satin. 9d.
- 303.—The Heathcote Reception Toilette.
- 304.—The Ruperta Promenade Costume. 6d.
- 306.—The Argyll Promenade Dress. Corsage, folded tunic, and draperies. 6d.
- 307.—The Theodosia, a Young Lady's Visiting Toilette. 6d.
- 308.—The Louise Walking Costume for velvet and satin. Long polonaise. 6d.
- 400.—The Ilchester Visiting Costume. Gathered polonaise. 6d.
- 319.—The Athole Promenade Costume. D.B. Corsage, cape, and upper skirt. 9d.
- 320.—The Mildred Promenade Costume. Gathered polonaise. 6d.

### PATTERNS FOR JANUARY, 1882.

#### Plate 1.

- 323.—The Helene Promenade Costume. Corsage, upper skirt, and bouffant. 6d.
- 324.—The Lancelotti Visiting Costume. Corsage, tunique, and bouffant. 7d.
- 325.—Little Girl's Ulster, with Cape. 3d.
- 326.—The Frankfort Morning Toilette. Corsage and draperies of skirt. 6d.

#### Plate 2.

- 327.—Elegant Sortis d' Bal. 6d.
- 328.—Young Lady's Theatre or Ball Costume. 6d.
- 329.—The Waldeck Dinner Dress. Tunique and train. 6d. (This Corsage is given full-sized with this Magazine).

#### Plate 3.

- 330.—The Vernham Promenade Costume. Double-breasted Jacket, with Capes and upper skirt. 6d.
- 331.—The Lennox Visiting Costume. Double-breasted Redingote and bouffant. 7d.
- 332.—Little Girl's Paletot. 3d.
- 333.—The Saxony Mother Hubbard Visite. 6d.

#### Plate 4.

- 334.—The Paulyn Visiting Costume. Corsage and upper skirt. 6d.
- 335.—The Arolsen Winter Mantle. 6d.
- 336.—The Baring Ulster. New style, with Capes and kilts pinks at the back. 6d.

#### Plate 6.

- 316A.—The Graciosa Visite. 6d.
- 316B.—The Duchesse Visite. 6d.
- 333.—The Tourist Ulster. 6d.
- 300A.—The Medici Visite. 6d.
- 781.—The Universal Paletot. 6d.
- 339.—The Maintenon Cloak. 6d.

Continued on next page.



# DEVERE'S PARIS MODEL PATTERNS, PRICE SIXPENCE EACH, UNLESS OTHERWISE STATED.

JANUARY, 1882.—Continued.

Plate 7.

## JUVENILE COSTUMES.

- „ 340.—The Estelle Costume for Child of 4. 3d.
- „ 341.—The Gervaise Paletot for Girl of 9d. 3d.
- „ 342.—The Marius Toilette for a Child of 5. 3d.
- „ 175.—The Paquita Costume Child of 3 or 4. 3d.
- „ 343.—The Germaine Ulster for a Child of 6. 3d.
- „ 343A.—The Adelina Ulster for Girl of 13. 3d.
- „ 344.—The Churchill Costume. Corset, with cape and skirt draperies. 6d.
- „ 345.—The Hubertine Manteau. 6d.
- „ 346.—The Rombergue Mantle. 6d.
- „ 347.—The Wicklow Visite Mantle. 6d.

Plate 8.

- „ 344.—The Churchill Costume. Corset, with cape and skirt draperies. 6d.
- „ 345.—The Hubertine Manteau. 6d.
- „ 346.—The Rombergue Mantle. 6d.
- „ 347.—The Wicklow Visite Mantle. 6d.

## NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.

Sixpence and Sevenpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.
- „ 2.—Dress Skirt, walking Length; (Trotteuse.)
- „ 3.—Dress Skirt, medium train.
- „ 4.—Dress Skirt, long round train.
- „ 5.—Dress Skirt, long square train.
- The above set of five dress skirts is supplied, for 1s. 9d.; or any three for 1s. 1d.
- „ 212.—Short skirt with moveable train, with illustration and description. 7d.

## LADIES'

## MANTLES, PALETOTS, PELISSES, &c.

Price 6d. Each.

### AUTUMN AND WINTER MANTLES.

- „ 255.—The Beauvan Mantle. 6d.
- „ 256.—The Radnor Double-breasted Visite Jacket. 6d.
- „ 257.—The Abergeildie Visite. 6d.
- „ 258.—The Olive Jacket. 6d.
- „ 259.—The Goodwood Redingote Jacket, with seam at waist. 6d.
- „ 260.—The Blantyre Visite. 6d.
- „ 261.—The Murietta Visite. 6d.
- „ 262.—The Melville Mantle. 6d.
- „ 263.—The Granville Paletot. 6d.
- „ 264.—The Pomfret Cloak. 6d.
- „ 265.—The Gascoigne Double-breasted Ulster. 6d.
- „ 266.—The Kalkruth Mantle. 6d.
- „ 271.—Visite Mantle. 6d.
- „ 267.—The Bradford Mother Hubbard Cloak. 6d.
- „ 764.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.
- „ 240.—Double-breasted Tailor made Jacket. 6d.
- „ 135.—Visite Mantle. 6d.
- „ 299.—Dolman Visite with small sleeves. 6d.
- „ 177.—Autumn Mantilla. 6d.
- „ 292A.—The Christina Paletot. 6d.
- „ 292A.—The Fortia Cloak. 6d.
- „ 764A.—Redingote Jacket. 6d.
- „ 765.—Newmarket Jacket. 6d.
- „ 734A.—Single-Breasted Ulster. 6d.
- „ 769.—The Coaching Ulster. 6d.
- „ 56.—Autumn Visite. 6d.
- „ 85.—Tailor made Jacket. 6d.
- „ 305.—The Grenville Visite Cloak. 6d.
- „ 314.—The Fleur de Neige, elegant sortie de bal. 6d.
- „ 315.—The Fontanges Visite. 6d.
- „ 316.—Elegant Pelisse. 6d.
- „ 317.—Rotonde, or circular fur-lined cloak. 6d.
- „ 321.—Cloth Mantle. Dolman or Visite shape. 6d.
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- „ 43.—Waterproof, with deep Cape.
- „ 56.—The Charlie Visite Mantle.
- „ 67.—New French Mother Hubbard Mantle.
- „ 96.—The Newmarket Jacket. Redingote style, and double-breasted.
- „ 97.—The Duchesse Mantle.
- „ 98.—The Mirabel Jacket for silk or poplin.
- „ 99.—The Rosetta Mantelet, a pretty summer style.
- „ 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- „ 102.—The Derby Dust Cloak. Visite style.
- „ 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.
- „ 104.—The Mother Shipton Mantle.
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- „ 299.—Large Velvet Cloak. 6d.
- „ 300.—Carriage Mantle. 6d.
- „ 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.
- „ 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- „ 423A.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.
- „ 429.—The Somerset Ulster, double-breasted with shawl collar.
- „ 430.—The Montrose Ulster, double-breasted with triple Currier capes.
- „ 431.—The Salthoun Circular Cloak, with hood, and armholes.
- „ 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.

## MANTLES, PELISSES, &c. Continued.

- „ 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- „ 490.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- „ 493A.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- „ 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.
- „ 222.—The Peninsular, a new gathered Mantle. 6d.

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- „ 312.—The Paquerette Velvet Dress for a child of four. 3d.
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- „ 138.—The Lucia Costume, for a child of 5.
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- „ 209.—Boy's Hungarian Blouse. 3d.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
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- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted flounce.

## JUVENILE COSTUMES—Continued.

- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princesse Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princesse Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 23.—Princesse Frock with low neck and short sleeve for a child of 6. 3d.
- „ 336.—Princesse Dress for a Girl of 15. 6d.
- „ 337.—Princesse Dress for a Girl of 12.
- „ 337A.—Robe Princesse for a girl of 9 years old.
- „ 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- „ 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
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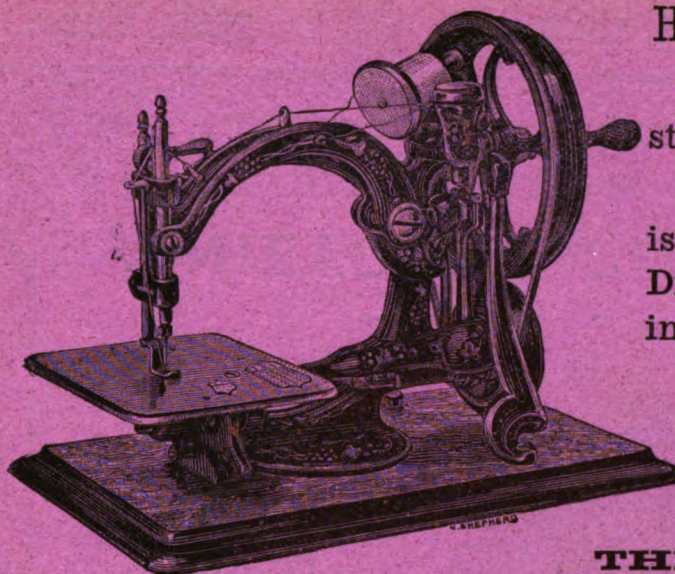
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February 1882

# The World of Fashion.

Plate 1





351

352

353

February 1882

Plate 2

The World of Fashion.

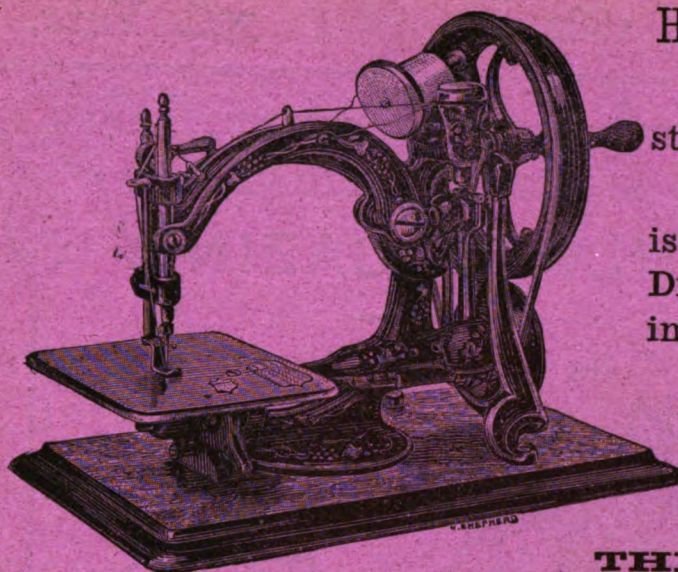












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February 1882

# The World of Fashion.

Plate 1





351

352

353

*February 1882*

*The World of Fashion.*

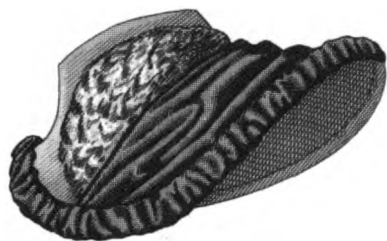
*Plate 2*











356

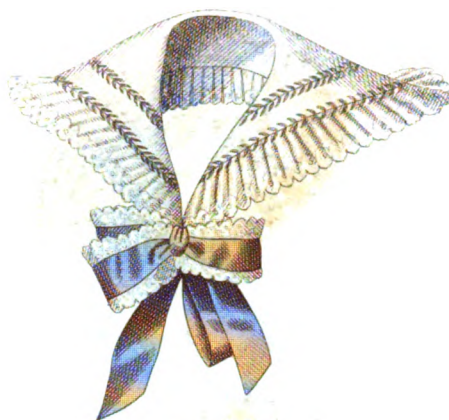
February 1882

357

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Plate 3

The World of Fashion.



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February 1882

361

362

Plate 4

The World of Fashion.





# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.

PLATE 2.



348

349

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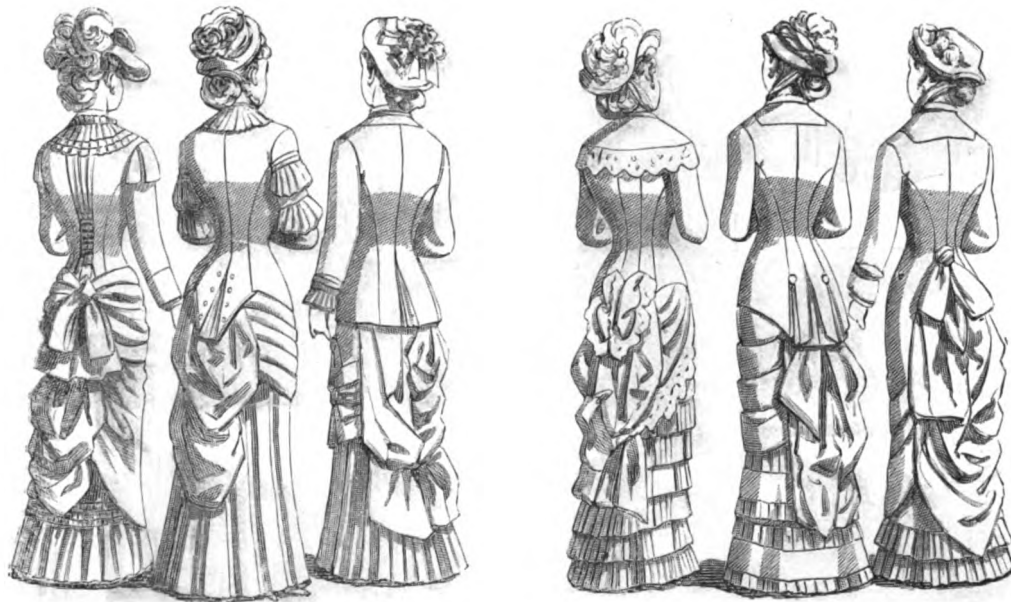
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PLATE 3.

PLATE 4



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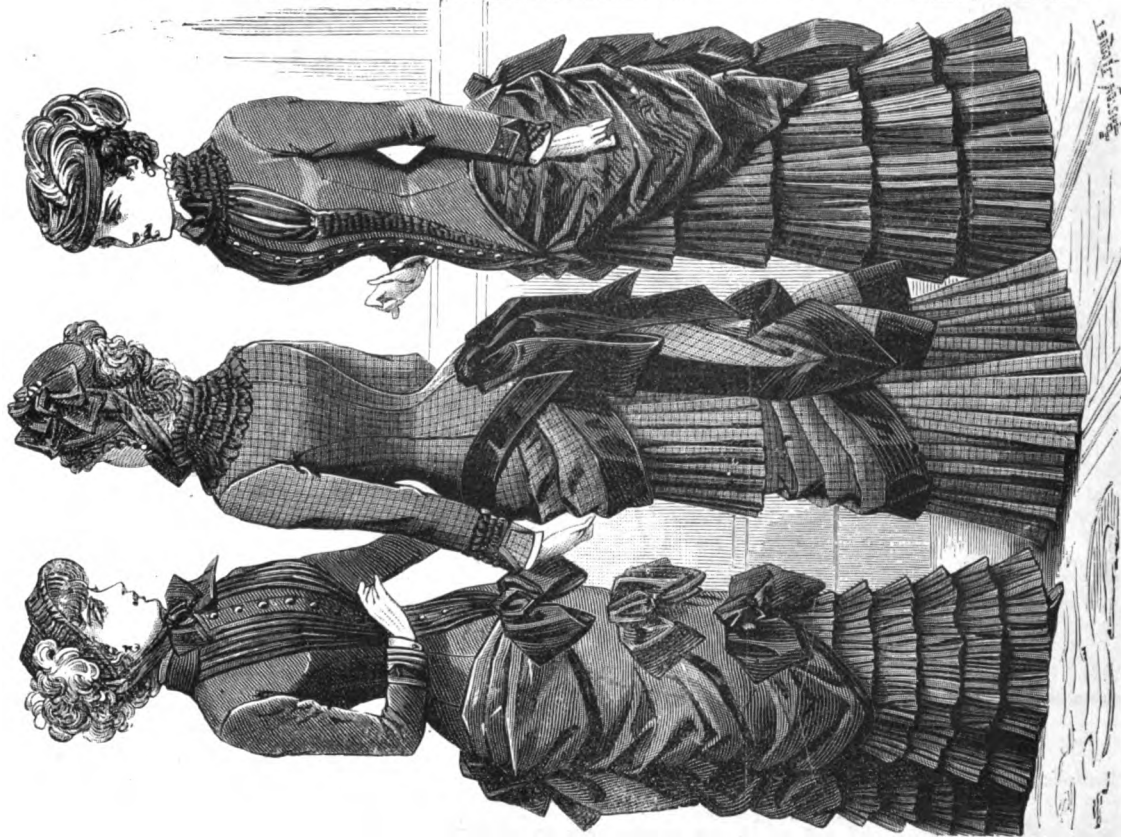
359

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Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.



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Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence to Ninapence each.

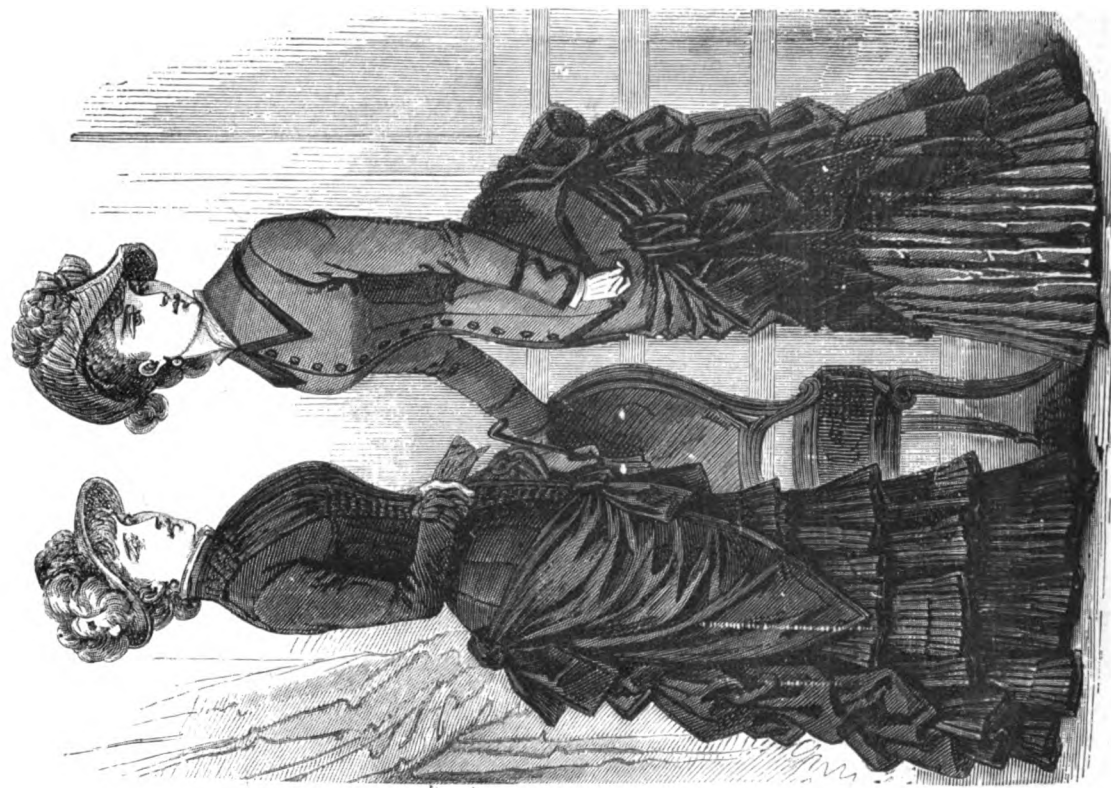
February, 1892

# The World of Fashion.

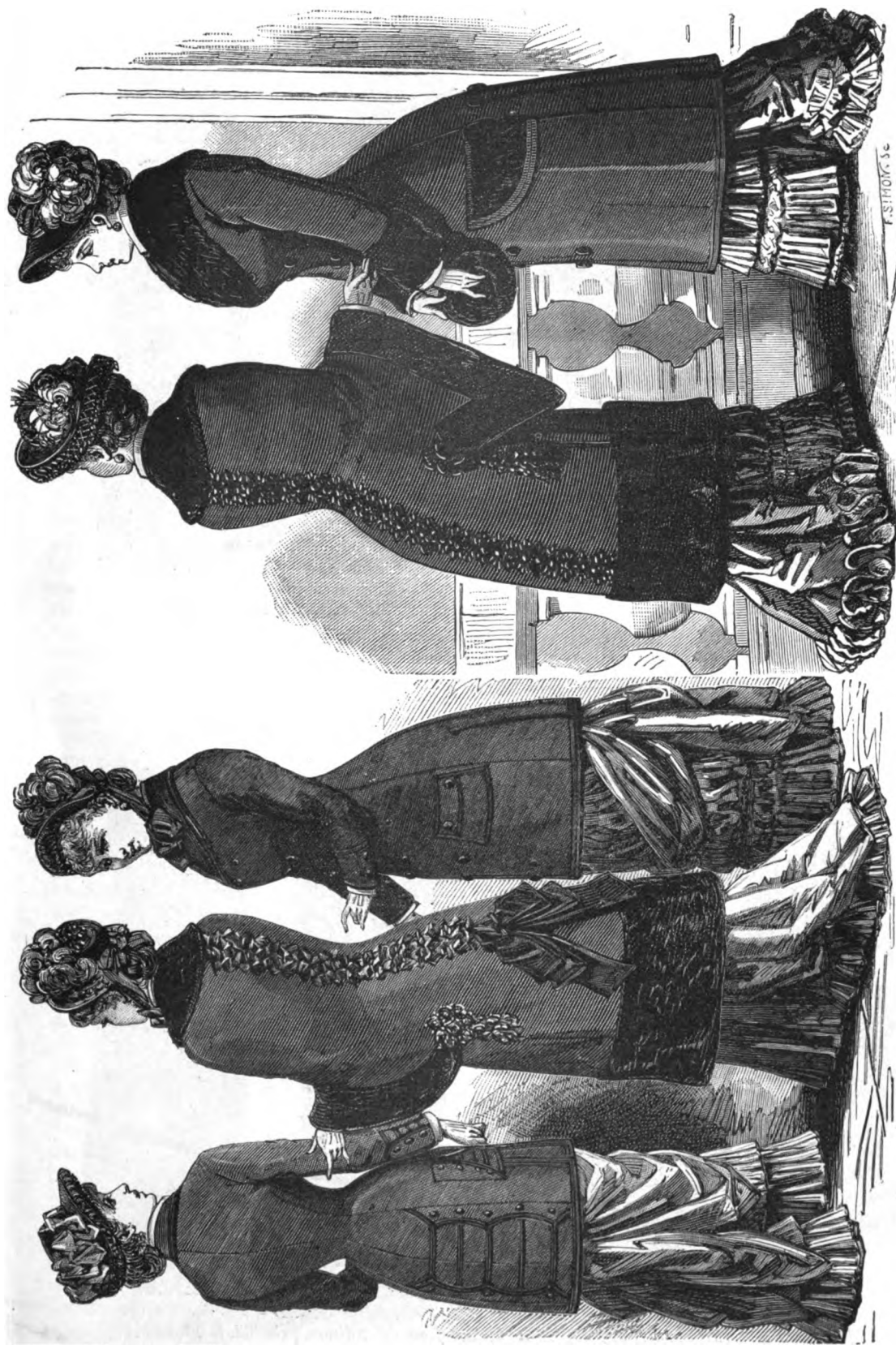
Plate 6.

366

365A







240

315

379

316A

267

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each.

February 1882.

# The World of Fashion.

Plate 7.



No. 338.—BACK and FRONT.



No. 369.—BACK and FRONT.



No. 370.—FRONT and BACK.



No. 371.—FRONT and BACK.

*Full-sized patterns numbered as above may be had from the Editors, price 6d. to 9d. each.*

# LE MONDE ÉLÉANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 698.

FEBRUARY, 1882.

Vol. 59.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

This is of course an "off season" as regards fashion, but although we may not find much that is very new either in form or color, we are still reminded by differences in detail that the laws of fashion are ever in force, and are always progressing.

The unsettled nature of the weather during this winter has caused such rapid changes of clothing that the furs of one day have been superseded on the next by garments of cashmere, thin cloth, and even silk; and now that the year is turned, and it is hardly likely that we shall have intense cold of long continuance, ladies' minds naturally turn to costumes of lighter texture and more cheerful hues. We have given in our plates for this month a most excellent selection of the newest styles.

Skirts for walking are not worn quite so short as they were during the past season, and there is a tendency to return to the pretty *demi-traine* form for home wear, an elegant style which gives grace to a dress without the inconvenience and ceremony of a long train. Long trains are of course still *de rigueur* for evening dress, except for young girls. The pointed corsage is very fashionable. We have given the newest style of this bodice for our full-sized pattern, and another illustration is given on plate 1, fig. 349.

The useful polonaise seems to be gaining favor. One or two pretty styles will be found in this month's plates.

Gatherings are less used than they were as a trimming, but the long-favored kilting keeps its place, being seen on almost every garment with any pretension to style. Fluted kiltings arranged half way up the skirt are very much worn, and are very effective, especially when made in striped materials, like 348. Another excellent way of arranging striped kiltings is to lay the kilts straight down, and close together,

and at half the length fasten each pleat back to show the reversible side of the stripe. This has a very charming effect.

For evening dresses the richest materials are used, lavishly trimmed with lace and exquisite flowers. Entire dresses of lace, over colored silk or satin, are much worn, and have a beautiful effect, but care must be taken to harmonise the color chosen with the wearer's complexion, and to avoid violent contrasts.

So many colors are used together now that were formerly considered inharmonious, that a lady has greater scope for variety, but at the same time those of inferior taste have wider opportunities for offending against the canons of artistic effect, which are as firmly set as ever. A lady should always be guided by her milliner in choosing contrasting colors if she has the slightest doubt of her own taste in this respect.

With our March Number we shall, as usual, give our colored Juvenile Plate, and other illustrations of Children's Costumes. We should be glad if those of our fair friends who are not subscribers would order early, as the demand is expected to be an unusually large one.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
January 26th, 1882.

Ma Chère Amie,

Paris is only just forgetting the New Year, and fashion, which has been disregarded for a whole month, is now only awaking. Of new things I cannot speak; we must therefore wait a few days still: but a list of the reigning materials, colors, clothing, &c., I can give you.

*Brochés*, *moiré*, satin, and plush are the materials in vogue. Silks are now trying hard to be welcomed, and I think they will succeed, if we may judge by the quantities of handsome silks made in the loveliest shades imaginable. *Cachemires*, poplins, serges, and all woollens keep their ground as being the only materials fitted for morning wear. Embroidered satin and *cachemires* are highly appreciated, and prove most artistic and becoming when made up with taste.

The colors keep in the rather neutral tints, such as dark green, dark blue, &c., but sealskin or *loutre* color has certainly the upper hand this season. You can see dresses entirely made of *loutre*-colored *moiré*, or *loutre* silk, or *loutre* plush, without the addition of any other material. Then again, this color is mixed



with *broché*, blue, pink, or buff: this is quite a matter of taste, or of the materials you may have by you.

The underclothing is of a most elaborate construction. Petticoats are all made of a very lively color, trimmed with lace and frilling. These smart petticoats are worn by ladies at lawn tennis, as the long skirts of dresses are pinned back, *Laveuse* fashion.

Mantles have not changed in form nor in material, but the linings are always the great question: no lining can be too smart. Cardinal red, old gold, light blue, buff, crimson, in fact all colors are fashionable.

Boots and shoes are undergoing a slight change; the Louis XV heels are no more in such great favor—the half heels are becoming fashionable. It will, however, take a little time before ladies will quite agree with this new fashion, for it is hard to give up some of one's height without a sigh: but we are all the same, all ruled by fashion, to which we give up anything without regret or reason.

The season is so mild, that hats and bonnets do not really look wintry: of course they are made of rough plush or felt, but they keep their bright color and coquettish style.

Gloves are worn very long, even to the length of 14 buttons, but with only three buttons at the wrist. The gloves are so well cut that they fit the arm to a nicety, making slight folds only under the elbow. They are all of a light wood color, and look most becoming for carriage wear and visiting.

Great preparations are being made for balls and fancy costume balls. Fancy dresses are all taken from the First Empire, and very becoming they look with their short waists, large bonnets, extravagant collars, cuffs, and ruffles. The soft materials are particularly adapted to this class of dress and draperies. The well-known taste of Mme. Tallien supplies our *élégantes* with plenty of choice.

A great war is now declared against *coiffures à la chien*, or curls and fringes worn on the forehead: the cushion style, with high developed forehead, is trying to push itself foremost. A few ladies were seen last week at the Opera wearing this style of *coiffure*. It certainly looks very becoming to ladies with high foreheads and majestic bearing; but, to look well, the wearer must have an elegant forehead, with the fine points well marked, otherwise I should advise her to refrain, or to still wear here and there a small curl or two.

Ornaments for the hair are always flowers and feathers—natural flowers if possible—but for a ball, a lady must always be provided with two sets of natural flowers, otherwise she runs the risk of looking very uninteresting towards the close of the evening, particularly if the ball is of long duration.

Fans are made of lace and mother-of-pearl, of feathers and ivory, or of painted satin, &c., all of a moderate size, though large enough to cover the face, for we all know that the fan is more a screen or self-retreat than anything else: the fan is certainly used to cool the air around us, but more often it serves to cover a blush, a disappointment, or a tear. Half transparent fans are the most useful, and in that we all agree with the Spanish ladies, who call their fans their best friends. It is often a window, a looking-glass, a curtain, behind which a lady can observe, unperceived, compose her mind unobserved, or hide her face when blushes are stealing over pale and anxious cheeks.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed

for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

## THE IRENE POINTED CORSAGE, WITH CAPE. (360.)

We this month present our fair readers with the pointed Corsage of the Irene Costume, which is represented on fig. 360, plate 4. The pattern consists of six pieces: forepart, sidepiece, back, sidepiece of back, sleeve and cape. The fulness to be taken out in the front and under the arms is marked by pricking, and similar rows of pricking indicate the underpart of sleeve. The side-piece of back, which runs up to the shoulder seam, is marked by two cuts, corresponding to two cuts on the back piece, to which it is to be joined. The sidepiece, which goes into the armhole, explains itself. The cape is marked at the back by one round hole. This corsage, if carefully made up, will produce an elegantly-fitting and stylish body.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these Plates are supplied at the nominal prices of from 3d. to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse Views of all the Costumes on Plates 1, 2, 3 and 4 will be found on Plate 5.

## PLATE THE FIRST.

Fig. 1.—(348).—The Lambert, a Fromenade Costume of green poplin and buff *broché*. The polonaise is double-breasted in front, and *plissé* at back: encircled at waist by a belt, well draped back and front, and ornamented by a wide sash. The underskirt consisted of alternate box pleats of poplin and brocade. Quantities required: 9 yds. poplin; 5 yds. brocade; 36 buttons.

Fig. 2.—(349).—The Margaretta Visiting Costume of claret *cachemire*, trimmed with satin duchesse. The body is pointed in front, and forms a coat tail behind. The panier is gathered in many rows, from under which starts the satin drapery, which opens on a handsomely gathered and *houllonné* underskirt: the back is draped with much taste. The body, the paniers, and the back draperies are of *cachemire*. It will require 7 yds. *cachemire*; 12 yds. satin duchesse; 18 buttons.

Fig. 3.—(350).—The Georgina, an elegant Tea Gown of grey poplin and blue plush, trimmed with Irish crochet lace. The gown is a perfect princess robe, with a plastron, and elegant warm cape: the ribbon bows are of grey satin. Will take 12 yds. poplin; 3 yds. plush; 4½ yds. lace; 4 yds. ribbon.

## PLATE THE SECOND.

Fig. 1.—(351).—The Charlemont Evening Toilette, suitable for reception, toilette, theatre, and even for a quiet ball. It is made of light-blue *voile*, or *mouseline de laine*, trimmed with Spanish blonde: the body is gathered at neck, *à la vierge*, with a waist

belt, from under which starts the overskirt, which is laid in folds in front, and well draped at back: the whole is trimmed with lace. The skirt is made of *bouillonnés*, edged by lace and a *plissé*: the body might be fastened at front or at back. Quantities required; 14 yds. *mousseline*; 8 yds. blonde.

Fig. 2.—(352).—The Harrington Reception or Dinner Toilette of purple brocade and straw-colored satin and lace. The overtrain skirt is made *en princesse*, and caught up *en panier* by a garland of poppies: the same flowers ornament the satin *gilet*, the sleeves, and the hair. The *revers* and underskirt are made with straw-colored satin, trimmed with Chantilly lace flounces: the train is made stiff by a triple row of lace *bulayeuses*. Will require 10 yds. brocade; 9 yds. satin.

Fig. 3.—(353).—The Florinda Costume for the Opera or a ball: the underskirt is of-*cerise* satin, cut *en princesse*, edged by a *plissé* flounce, over which dress is draped a lace toilette, either cream, white, or black, according to taste: these lace toilettes can be worn over any colored under-dress, and are very becoming, both to young and old. It will take 12 yds. satin for under-dress;  $4\frac{1}{2}$  yds. double-width lace: 10 yds. lace for trimming. The body is fastened at back.

### PLATE THE THIRD.

.\* This Plate is headed by three HATS of the latest fashion.

The first is of grey felt, trimmed with bronze plush, and pheasant's wings.

The second is made with black velvet, trimmed with beads and feather flowers.

The third is a Spanish Hat, trimmed with a dove at the left side.

Fig. 1.—(356).—The La Touche Promenade Costume, made of *vigogne*, a woollen material. The polonaise is cut *en princesse* in front and gathered behind: on the hips is sewn a scarf, gathered in the middle of front, where the polonaise ceases to be buttoned. The skirt of polonaise is well draped at the sides, and shows the *plissé*-flounced underskirt: the back is draped *en pouff*. Quantities required: 14 yds. *vigogne*; 18 buttons; 2 yds. satin ribbon.

Fig. 2.—(357).—The Decie Costume, made of merino and satin of the same color. The front of body is of satin, gathered and *bouillonné*; the rest is of merino. The sleeves are very pretty and new, fitting very tight to the wrist, so as to wear the gloves over them. The skirt is laid in deep pleats, with a sash well folded in front, and forming a *pouf* at back. It will take 14 yds. merino; 1 yd. satin; 6 buttons.

Fig. 3.—(359).—Half-mourning Dress of black *cachemire* and *crêpe*: the *cuirasse* body is cut quite round, and is trimmed up with *revers*. The skirt consists of two well-folded draperies, bound with *crêpe*, and ornamented at the left side by fan-shaped *plissés*. The underskirt is *plissé*. Will require 12 yds. *cachemire*;  $1\frac{1}{2}$  yds. *crêpe*; 12 buttons.

### PLATE THE FOURTH.

.\* This Plate is headed by three new COLLARS.

The first is made in the old revived fashion, so dear to our grandmothers: it is of real Mechlin lace, trimmed with colored ribbons.

The second is a Collar of the famous sailor shape.

The third is a Guimpe of Malines lace, with an upright frill: the neck is encircled by a ribbon with bow in front.

Fig. 1.—(360).—The Irene Visiting Costume of grey alpaca, trimmed with lace. The body is pointed in front and draped behind; it is trimmed with a cape, edged by lace. The overskirt is draped *panier*-fashion at the sides, trimmed with lace, and well caught up behind over an underskirt of *plissé* lace and bands of alpaca. Quantities required: 11 yds. alpaca; 18 yds. lace; 18 buttons. (The pattern of this Corset is given full-sized.)

Fig. 2.—(361).—The Urania Half-mourning Costume of *cachemire* and *crape*, or plush. The jacket opens in front over a *crape* or plush *gilet*, with collar and *revers* of the same, and fan-shaped *crevés* at back. The overskirt is well draped in front and back: the underskirt is *plissé*, and trimmed with bands of *crape* or plush. It will take 12 yds. *cachemire*; 3 yds. plush or 2 yds. *crape*; 24 buttons.

Fig. 3.—(362).—The Melosina Promenade Toilette of drab cloth, trimmed with brown plush. The polonaise overskirt is cut *en princesse* at back and front, with very pretty sleeves: the skirt is plush, edged by two *plissé* flounces. Quantities required:  $4\frac{1}{2}$  yds. cloth; 4 yds. plush; 18 buttons.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

### PLATE THE SIXTH.

Fig. 1.—(363).—The Fabiola Promenade Costume of woollen cloth: the body is made pointed back and front with *panier* folds on the hips, the point ornamented by a large bow; the overskirt is draped under each bow, and well bouffant at back. The underskirt is made of six narrow *plissés*. Quantities required: 16 yds. woollen cloth;  $3\frac{1}{2}$  yds. ribbon; 18 buttons.

Fig. 2.—(364).—The Cousine Outdoor Costume of Cheviot, trimmed with velvet. The body is pointed in front and back, where it is trimmed with a long double bow of velvet: the skirt forms two draperies in front, heading long *plissé* flounces, and bound with velvet. It will take 14 yds. Cheviot; 3 yds. velvet; 18 buttons.

Fig. 3.—(365).—The Camargo Promenade Costume. The material is *cachemire* and brocade. The body is identical to the body of No. 364. The skirt is composed of five long *plissés* of *cachemire*, with side draperies of brocade: the back, which is also of brocade, is very much puffed out. Quantities required: 9 yds. *cachemire*; 4 yds. brocade; 18 buttons.

Fig. 4.—(365A).—This Toilette is the same as foregoing, the only difference is that the draperies at sides are laid over the body instead of being fastened under, as in No. 365.

Fig. 5.—(366).—The Beatrix Afternoon Toilette of *cachemire* and plush *peau de loutre*. The body is made long, opened slightly in front, trimmed by a pointed collar, and a bow at back. The overskirt is pointed in the middle of front, well draped by a large plush bow, and elegantly draped behind, trimmed all round by a wide band of plush; the underskirt is a long *plissé*. It will take 14 yds. *cachemire*; 4 yds. plush; 18 buttons.

### PLATE THE SEVENTH.

Fig. 1.—(240).—Single-breasted Jacket, tight fitting to the body, with satin pipings and buttons. Quantities: 2½ yds. cloth;  $4\frac{1}{2}$  yds. satin pipings; 48 buttons.

Fig. 2.—(315).—The Djelma, a long Visite Mantle of cloth, trimmed with *passementerie* and plush. It will take 4 yds. cloth; 3 yds. plush; 6 buttons; 2 trimmings and the back of *passementerie*.

Fig. 3.—(379).—The Talisman, a Double-breasted semi-tight fitting Jacket, made of cloth and trimmed with braid. Will take 2½ yds. cloth; 24 buttons; 6 yds. braid.

Fig. 4.—(316).—A Cloth Visite, trimmed with plush and *passementerie*. Quantities required: 4 yds. cloth; 2 trimmings; 1 for the back; 3 yds. plush.

Fig. 5.—(367).—Tight-fitting Paletot, trimmed with astracan: it is double-breasted. Will require 4 yds. cloth; 2 yds. astracan; 18 buttons.

### PLATE THE EIGHTH.

Fig. 1.—(368).—This Parisian Costume is made of *cachemire* and satin: the long jacket is quite a new model, pointed back and front, and edged by a *plissé*. At back a wide satin bow completes the trimming. The dress is made of long deep pleats, and the overskirt is well draped both back and front. Will take 14 yds. *cachemire*; 2 yds. satin; 18 buttons.

Fig. 2.—(369).—Elegant Dinner Toilette made of black silk, and trimmed with satin, either of a bright color or black. This engraving represents amber satin. The overskirt is cut *en princesse*, well draped in deep folds in front and at left side, and caught up behind by an elegant sash. The underskirt is made of satin; the right side is laid in bands, edged by fringe. The body is trimmed by a satin *fichu*. It will require 12½ yds. silk; 4 yds. satin.

Fig. 3.—(370).—The Coventry Winter Mantle of black satin, trimmed with fur: the back and shoulders are gathered; the sleeves, which are very full, are trimmed in front with bows of ribbon and Spanish lace: the front is closed with *brandebourgs*. The cloak is edged all round with fur: the back is *plissé* to the bottom, starting from the large bow placed at the end of the gathers. Will require 10 yds. satin; 2½ yds. fur; 3 yds. ribbon; 2½ yds. for sash; 10 *brandebourgs*.

Fig. 4.—(371).—Cloak for an Elderly Lady. It is made of cloth, *cachemire*, shuddas, &c.: it forms a tight-fitting cloak, and buttons down to the body; it has an imitation hood behind. Will take 10 yds. cloth, or 5 yds. double-width; 12 *brandebourgs*; 3 tassels.

## VOWED AT A GRAVE.

### A STORY OF TO-DAY.

By G. EWART FLEMING.

#### CHAPTER I.

##### PURPLE PANSIES.

HE dawn of a day in Midsummer was breaking over a little village in Warwickshire. The cottagers were mostly asleep, for it was full early for even the laborers to be up and abroad, but here and there a hind going to his labor might be seen in the meadows, upon which lay a soft, grey mist, sure foreteller of the coming "burden and heat of the day."

Dangerfield Chase, the great house of Dangerfield village, locked silent and forsaken in the grey light of the summer morning, and

indeed, the grim old building would scarcely look any gayer at mid-day, for the house was empty save of three superannuated old servants, and an able-bodied but empty-headed cowboy.

Sir Robert Dangerfield, scholar and eastern traveller, had never set his foot in the Chase since the title and estate had devolved upon him at the death of his elder brother ten years before. Some people said the inheritance was unexpected and unwelcome: unexpected, because Sir George Dangerfield had been engaged to marry the daughter and heiress of a neighbouring squire, and unwelcome because the income from the estate was insufficient to keep the old Chase up to the level of its peers in county society, and because the life of study and travel which Robert Dangerfield had followed since his boyhood was dearer to him than social status and family responsibilities.

This story came very pat to the lips of the country gossips, and was told with various embellishments and enlargements to any person who chanced to ask why Dangerfield Chase was practically shut up; and perhaps the tale was as true as any other, for no one but Mr. Marston, the family solicitor at Deepton, knew where the master of the Chase was, though many prattled knowingly of his whereabouts.

The sun broke through the morning mist at last, and glorified the gilded weathercock on the stables at Dangerfield Chase; then passing lower (for the Chase stood on rising ground) it touched the spire of the little church, and glinted on the white and gray tombstones in Dangerfield churchyard. Then, as it came fully up, the broad beams shot into the eastward-looking windows of the Vicarage, which was built close under the shadow of the church, its pretty old-fashioned garden only divided by a hawthorn hedge from the simple and sacred God's acre.

The rays of the sun awoke no sleepers in the vicarage, but they shone with a tender lustre on the face of one of its inmates, who was awake and watching.

Alice Liddell's room looked eastward over a part of the garden, and down a sloping little field where the vicar's sheep were grazing, to a swift brook, bordered with forget-me-nots, and fringed with long grasses. The brook was bridged within sight of her window by a structure of rustic wood-work, and it was towards this tiny bridge that the waking occupant of the simple chamber looked.

Beyond the bridge a carriage-road wound upward, through a park-like field, to the very



gates of Dangerfield Chase, for both church and vicarage were erected in the Chase grounds; green swelling acres, richly wooded here and there, which billowed round the great house, and its humble dependencies, and in which the ivy-covered church and vicarage looked like islands set in a heaving sea of emerald.

The carriage-way, though really a private road, was used by the villagers of Dangerfield as their only way to church, therefore, it was possible that Alice Liddell, the vicar's eldest daughter, was watching for a human figure to appear, rather than contemplating the mute features of the landscape, or the quiet sheep in the waterside meadow.

Look at her, reader, as she stands at her ivy-mantled casement in the early summer morning, her chestnut hair unbound, and flowing on her simple morning dress; her large gray eyes turned wistfully towards the bridge, and in her hand an open letter. It is such a face as is not often seen, perfect in form, the outline a pure Greek, perfect in coloring, the white skin just tinged with rose like the inner petals of the apple blossom; the long, curling lashes, the luminous eyes, the sweet lips, all combine to make the face of Alice Liddell a fair thing to look upon. But at a second glance you perceive that there is something more: an expression which you cannot fathom—a look you cannot analyse. Is it pain? Is it an hidden fear? Is it a mental repression of individuality? Is it terror of some stronger will than her own? It may be any one of these things; it may be a mingling of all; but there is a cloud on the fair face of Alice Liddell as palpable as the mist which is slowly lifting itself from the earth. Nor is it a cloud of the moment, a passing obscurity which will be removed with its cause: it is rather the settled shade which has deepened with the growth of the womanly mind. Seeing this cloud, this mysterious shadow, you would marvel, and in much marvelling you might even forget the beauty of the face which struck you so much at the first glance, and while you marvelled, all at once you would see what was missing from that perfect countenance which made it seem less than beautiful.

The look of youth and hope was gone. Alice Liddell was in the first flush of early womanhood. Not more than twenty years had passed over her head, but the joyousness, the buoyancy of youth, were there no longer. She had known no sorrow, no bereavement had touched her narrow circle since she was old enough to know what death meant, but it was plain to

see that she had lived a joyless life.

Ah! my reader, the dull, grey level of a joyless life, unbrightened by youth's gay, if frivolous pleasures, is a bad apprenticeship to a woman's future lot. Let the girls laugh while they may, and can—the time of tears comes soon enough; let them stand in the sunshine while the morning dew is on their souls: that sunshine of hope and pleasure which draws the dew of their innocence upward as a thank-offering to their Maker, who willed that the young of all created things should be glad and gay.

Alice Liddell had no happy childhood, and she stood on the threshold of womanhood with fear and trembling, with false shame and a broken will, when she should have looked forth with maidenly gladness and fearless innocence to a happy future.

More than once she read the letter in her hand, a few hasty lines scrawled in a man's bold penmanship.

"I must say good-bye to you alone, Alice, though a host of aunts, and each as hard as yours, stood in the way. I shall be on the bridge at half-past six to-morrow morning, and will walk down the brookside to the clump of hazels, our old, old trysting place. You can see me from your window, darling, and when I pass, wave your handkerchief to say you will join me. The shrubby walk will not be damp, and I think no one can see you from that side of the house. Do come, Alice, do come. I can stay with you till half-past seven; you will then be in the house in time for prayers, and I shall return to the 'Dangerfield Arms' (where I sleep to-night) for breakfast, before I start for Liverpool.—Your own HARRY."

This letter had reached the hands for which it was intended late on the evening before, and Alice Liddell had risen in the grey summer dawning, dressed in fear and trembling, and now waited to see her lover go by to the tryst.

There were two beds in the large pleasant chamber, two narrow, white-draped couches, one from which Alice had lately risen, and one whereon yet reposed a sleeping girlish figure.

Now and then Alice Liddell looked at the quiet form of her sister, the creature dearest to her on earth except Harry Guest, the lover from whom she was going to part.

"Poor Chrissie," she murmured once, under her breath, as if fearing to awake the sleeper, "how soundly she sleeps. How shadowless and content her face looks, while I am in agonies of uncertainty and fear. She is so much braver than I am. I think when Chrissie's time comes she will not fear to own the man she loves before all the world."

She bent tenderly over her sister, and looked

long at Christina Liddell's face. No cloud there. She had not the perfect beauty of Alice; the cheek was less round, the chin less soft and more determined, the mouth larger and less sweet in expression, but there were grand possibilities in the face, courage and steadfastness in the firm lips, thought and possible intellect in the candid broad brow. It was only the face of a girl of fourteen, but anyone looking upon it, even when the speaking eyes were closed, would have said its owner might be trusted, might be relied upon, not to waver, not to fail in any course to which her steady mind was bent or her girlish word pledged.

Alice was lovely, but a man would love her with an alloy of fear for her steadfastness, albeit he might love her unto death; but for the man who should choose Christina from her peers to be his own, no torture of doubt or shadow of fear would remain after love's first words were spoken.

Alice Liddell heard the hall clock chime half-past six as she still looked at her sister, and then crept softly back to the window. Yes, he was there, leaning on the bridge, looking towards her.

Her heart gave a little leap as she saw him, and she waved her handkerchief from the casement.

He responded to the salute by a gaily-wafted kiss, and turned into the waterside meadow, where a narrow path, parallel with the vicarage grounds, led towards the clump of hazels where they had met so often.

How bright he looked, how manly and strong, the summer wind blowing his black curls about under the shade of his straw hat. A little sob sprang into Alice Liddell's throat as she looked after him for a moment along the brookside path.

So bright, so manly, and so soon to leave her! A rush of tears blinded her vision for a moment, but she brushed them aside, and tied on her garden hat, a broad-leafed straw, with a wreath of cornflowers on its brim, and gently opening the casement, she stepped on to the terrace upon which the room opened. She ran down a flight of stone steps which landed her in a sheltered corner of the lawn.

Here she paused a moment to gather and fasten in her dress a cluster of purple pansies, purple as the velvet of an emperor, and each with a gleam of regal gold at the heart.

Then she sped lightly away down the moss-grown shrubbery walk, through a wicket gate at the end, across a corner of the dewy meadow, where the shy sheep scudded away at her ap-

proach, and so to the shelter of the hazels, where Harry Guest awaited her.

For a few moments neither spoke, but their beating hearts and love-laden eyes were more eloquent than words.

"How good of you, Alice," said Harry Guest, at length, "how good of you, dear, to come. I hardly know my timid Alice in the brave little girl who has dared household tyranny to say a last good-bye to her sweetheart."

"Oh, Harry," replied the girl, "I was so nervous, so frightened, when Jane gave me your letter. I have not slept all night for the dread that Aunt Anna would find it all out."

"Ah, Alice," said the young man, with a tinge of sadness in his tone, "I wish you would let me speak to your father, and win his consent to our engagement before I go. Your aunt's ill-will could not matter then."

"My aunt's will, ill or otherwise, will always rule our household, Harry," replied Alice Liddell, "and I know how she would receive such a communication."

Harry Guest sighed.

"Well, dearest," he said, "we must not waste our precious time in vain speculations, I want to say a few serious words to you about our future. Sit down here, Alice, on the old tree-trunk, where we have sat so often, and let me say my last words to my love."

"Your last words, Harry!" she echoed, as she seated herself beside him, "I hope we shall have many words to say when you come back."

"So do I, Alice, but my heart is heavy this morning, heavy with a weight which seems more than our parting."

"You frighten me," she cried, half-springing to her feet.

"I must not do that," replied Harry Guest, placing his arm about the slender figure, and drawing her closer to his side, "but I must speak seriously to you, Alice."

He paused a moment, and the girl looked into his face with startled eyes.

"Alice," he said presently, "you are sure you love me."

"Quite, quite sure," she answered simply.

"And you know that of your own free will you have chosen me to be—in some good time coming—your husband?"

"Yes," she again assented, with a blush.

"And you know, my beloved, that this is a solemn compact between us, a promise made between a reasonable man and a reasonable woman, in sober earnest, and meant to influence and to alter the whole course of our future lives."

"Yes."

"You feel no doubt of me, Alice, no fear that I shall be false to you in the time to come? no shadow of dread that I shall forsake or neglect you?"

"None," she replied, lifting eyes full of perfect trust to his face.

"You are right, Alice, rest content in that trust, I could not be false to you if I would. And will you be as faithful to me?"

"I will," she answered softly.

A troubled look came across his face, and he paused a moment before replying.

He took her lovely face between his hands, and looked long into the grey eyes.

"Alice," he said, at length, "I *must* trust you. It would break my heart to feel a doubt of you. I do not feel afraid of your love, darling, but of your courage. I know you love me, but I know Mrs. Hamilton hates me, and I know that her will is your law—aye, and your father's law too. But I must trust you, Alice, I must trust that your love for me will keep you mine. Be strong and brave; if any one seeks to undermine your love for me, repulse the first attempt. Do not think of yourself as Alice Liddell, Aunt Anna's timid niece, but as Alice Liddell, the promised wife of Harry Guest. You are not your own now, darling, remember, you are mine. If others try to win your love, it is not yours to bestow, it is *mine*; and, Alice, it is a solemn thing—perhaps a hard thing, which I am going to say, but I say it, nevertheless. If any man takes you from me while I am away he is a thief—a thief, Alice, a stealer of an honest man's best treasure, and they who help him are the accomplices of a thief; and you, oh, Alice! if you suffer yourself to be stolen, you —"

"Oh hush! hush!" she cried, bursting into tears, frightened at his excitement, frightened, also, at a strange sinking in her own heart, "I will be true to you, Harry; no power on earth should make me false. Besides," she added, with a faint, wan smile, "who is likely to tempt me to forget you, to betray you? Who is likely to cross my path in this quiet place? You know all my friends—"

"I dread the unknown," he responded. "I dread possible wealth offered in contrast to my poverty. I dread name and, perhaps, rank offered against my nameless obscurity. I dread all things that the future may offer you while I am trying my luck in the Californian gold-fields."

"If you could only stay in England," she sighed.

"But I cannot," he answered, "I cannot,

Alice. I must find a quicker way to fortune than old Marston's desk can offer me. I have been tied to it too long. Ah, Alice, I would not have stayed in Deepton till now but for you, and the golden hope of winning your love. And now that I have won the prize—your love—it ought to content me, but I want more, Alice: I want to wear that love before the world: but I must wait. Two years, three years at most, and I may come home to claim you. Sidney Darrell made his "pile," as he calls it, in less time. Happy Sidney, he could come home and marry the woman he loves, and who loves him, only she does not exist, and so he stays to add wealth to wealth, while I, well, I have the woman and not the wealth. So the world goes round."

"But Mr. Darrell will help you, will he not?"

"Yes, he has promised to do all he can for me if I join him out there, and I shall tell him the truth about our love, Alice, and I think he will help me the more, if he is the same warm-hearted fellow I went to school with twelve years ago."

The time had glided by while the lovers talked, and only a few minutes remained of the hour which was their last chance of meeting.

Solemn and sacred were the promises that each gave to the other in the shadow of the green hazels, and very pale and tear-stained were the faces pressed so closely together in last lingering embraces.

The last moments came, and Harry Guest held the woman he loved to his heart in a despairing clasp.

The shadow of a long parting hung with a terrible blackness over his soul, and fondly as he loved Alice Liddell, something in his own courageous heart warned him of the timidity of hers, warned him that love, however true and deep, stood unarmed and defenceless against assault in such a nature as hers.

"Give me some token of your love, Alice," he cried, in a passion of sorrow, "let me have something your hand has touched which will be a memory of you when I can see your face no more."

She took the pansies from her dress; they were warm from contact with her white neck, and laid them in his hand.

He smiled.

"*There's pansies, that's for thoughts,*" he quoted. Thank you, Alice, you have chosen well. When I am far away these pansies shall remind me of your thoughts, your thoughts of me, your love for me; and when I look upon them under a strange sky, and by strange



waters, the sight of them may bring heartsease to me. But I must not take all, Alice, darling. See, we will divide them equally, half for you, half for me. God grant that we may divide all things, Alice, heart's-ease and heart's-grief, in the long future to come."

The eight o'clock bell for prayers had rung in the little hall of Dangerfield Vicarage, and the three women servants had taken their places against the wall of the breakfast parlour in clean caps and aprons. Mr. Liddell sat in his accustomed leather-covered chair to read the morning lesson, and near him, in her simple morning dress, was the girlish, unformed figure of his second daughter Christina, whose birth had cost her mother's life.

Standing in an expectant attitude by the mantel-piece was the mistress of the house—Mrs. Hamilton, the vicar's sister. It was easy to see that she was the presiding genius of the simple household, for all eyes were turned upon her in that pause of waiting, some with curiosity, some with fear, and all with deprecation. The high lines of pride on her brow, the firm, almost cruel expression of her mouth, showed that her rule was enforced, as it were, with a rod of iron; verily a rule of fear, and not of love.

"We are waiting for Alice, I suppose," suggested the vicar, timidly.

"We are," was the curt reply. "Open the hall door, Jane," continued Mrs. Hamilton, the next moment, "Miss Liddell is on the lawn."

The housemaid did as she was directed, and in another moment Alice Liddell, pale and breathless from haste, entered the room, and sat down in her accustomed place beside her sister.

After the simple service of prayer and praise was over, came breakfast, at which the vicar read his letters and papers, and Mrs. Hamilton observed an ominous silence. The two girls whispered now and then to each other, Alice in an inward fever of unrest and excitement, and Chrissie, full of girlish curiosity at the cause of her aunt's unusual silence.

After breakfast the sisters retired to the drawing-room, where Alice daily superintended her sister's music. They had just seated themselves at the instrument when Mrs. Hamilton entered the room.

"Alice," she said gravely, "I have something to say to you. Go in ten minutes to my sitting-room, if you please."

(To be continued.)

## Reviews.

*Our Little Ones.* London: Griffith, Farran, & Co. Price 6d. monthly.—We are wonderfully pleased with, and can heartily recommend, this charming periodical for children. It is printed in large and readable type, which is, as all parents and teachers know, such a great desideratum in works for children's reading, and is embellished with numerous illustrations most cleverly executed. The tone of the literature, both prose and verse, is pure and high, and will materially tend to encourage "our little ones" in those childish graces which we all desire to see grow in them, such as obedience, attention, industry, brotherly and sisterly love, and kindness and care for animals. The periodical is enclosed in a pretty cover, presenting the pictures of two charming little children, and a doll, with a border of flowers, leaves, butterflies, and peacock's feathers, the whole design overtopped by two owls, who look as wise as we could desire "our little ones" to be.

*Good Things.* Goodall, Backhouse & Co., Leeds.—This pretty little volume ought to be in every woman's hands—the more especially that anyone may procure a copy by merely sending a penny stamp to defray postage. The receipts are carefully compiled, and each one has been thoroughly tested; and the directions are given in the plainest and most straightforward manner. The public owes a debt of thanks to the compilers for the little book which points out in so practical a manner so many good things.

## THE FALLING SNOW.

Beautiful snow-flakes!

How softly ye fall

On cottage of peasant, and lordly hall.  
Ye shelter the delicate shrubs that grow  
On the bleak hill side, white, beautiful snow.

Beautiful snow-flakes!

How silent and still

Ye float in your fall, o'er woodland and hill:  
And light as a feather, you seem to stay  
On the grand old oak, and the bending spray.

Beautiful snow-flakes!

So fresh and so white,

Like star-shap'd gems of ethereal light;  
The message that each one brings from on high,  
Is, "try to be spotless and pure as I."

T. CHEESERIGHT.

## The Court and High Life.

THE Queen, with Princess Beatrice, has remained at Osborne during the month, where Her Majesty has received the Empress Eugenie on a visit to Osborne Cottage, where she has been a guest of the Queen during the two preceding years. The Empress, it is understood, will occupy her new country seat near Farnborough, early in the Spring, and will continue to reside there during the greater part of each year, with her household.

The Prince of Wales, after a visit to Bradgate, the seat of the Earl of Stamford and Warrington, near Leicester, left London on January 16th for Sandringham, where Her Royal Highness the Princess and their daughters have remained since the Christmas holidays.

H.R.H. the Duke of Edinburgh visited the Shetland Islands on January 24th, to inspect the Naval Reserve, and on the occasion laid the foundation-stone of the municipal buildings at Lerwick. During his tour the Duke visited Fraserburgh, Banff, Portsoy, Elgin, and Inverness. At the last-named place he will open the new town hall, and will receive the freedom of the city. The Duchess, with her children, will shortly pay a visit to Cannes.

H.R.H. the Duchess of Connaught and Strathearn, was safely delivered of a daughter at Bagshot Park on January 15th.

Her Majesty the Queen, accompanied by Princess Beatrice, left Osborne on Jan. 19th, for Bagshot Park, to pay a visit to the Duchess, on the interesting occasion, and to see this, the latest of the long line of Her Majesty's grand-children.

Prince and Princess Christian are paying a visit to the German Crown Prince and Princess, at Berlin.

Prince Leopold (Duke of Albany) is paying a visit to the Court of Arolsen, Waldeck Pyrmont. His Royal Highness's marriage with the Princess Hélène is expected to take place about the end of March.

His Excellency the Marquis of Lorne sailed from Liverpool on January 11th, in the Allan steamer *Parisian*, on his return to Canada. He was accompanied to the steamer by H.R.H. the Princess Louise, who returned to London in the evening by the five o'clock train.

The King and Queen of Spain have paid a visit to the Court of Lisbon, where great festivities were arranged in their honour.

Lady Rosebery gave birth to a son and heir on the 7th January, at Lansdowne House, Berkeley Square.

The silver wedding of the King and Queen of Sweden and Norway is to be celebrated at Stockholm on June 6th.

The marriage of Prince Hohenlohe with Princess Ypsilanti has been celebrated with much ceremony at Vienna. All the branches of the Hohenlohe family and many persons of rank were present.

The approaching marriage is announced of Princess Jeanne Bonaparte, the daughter of the late Prince Pierre, and the Marquis of Villeneuve-Bargemont.

A marriage is arranged between the Earl of Winchelsea and Nottingham and Lady Elizabeth Bryan, sister of the Marquis of Conyngham.

Also between Major the Hon. George Napier, son of Lord Napier of Magdala, and Miss Alice Beech, of Brandon Lodge, Coventry, and The Shawe, Staffordshire.

Also between Mr. Francis Astley, Scots Guards, eldest son of Sir John D. Astley, Bart., and Lady Gertrude Pelham, sister of the present Earl of Yarborough.

The death was announced of Viscount Helmsley, eldest son of the Earl and Countess of Feversham, who expired at Madeira on the 24th ult. The deceased nobleman was married to Lady Muriel Talbot, daughter of the late Earl of Shrewsbury, and sister to the Viscountess Castlereagh, by whom he leaves a son and daughter.

A great gloom was thrown over Bombay by the death, on the 8th of January, of Lady Fergusson, wife of Sir James Fergusson, K.C.M.G., Governor of Bombay. The deceased lady, who leaves an infant son, was a Member of the Imperial Order of the Crown of India.

Among other recent deaths in upper circles may be named those of the Dow. Lady Nightingale, Lady Bolton, Lady Mackworth, Sir J. J. Hort, Lieut.-Gen. the Hon. J. W. Macdonald, C.B., Hon. J. K. Howard, Mr. Bernal Osborne, Mr. Harrison Ainsworth, Miss F. G. Anderson, and Mrs. Maclean.

## The Opera and Theatres.

All communications for the EDITOR to be addressed to the Offices, No. 1, Keble Place, Kensington, W., and marked "Theatrical Department."

### HER MAJESTY'S.

The Carl Rosa Opera Company have opened a successful campaign, and one that bids fair to be of long continuance. The principal singers are Miss Gaylord, Miss Georgina Burns, Madame Alwina Valleria, Miss Lillian de la Rue, &c., and Messrs. Turner, Crotty, and Snazelle. The conductor is Mr. John Pew, and the repertoire includes *Maritana*, *Lohengrin*, *The Flying Dutchman*, *Mignon*, *The Bohemian Girl*, *Carmen*, &c. There are no restrictions as to evening dress, and this combined with the high-class entertainment and the popular prices of admission, should be sufficient to ensure a great success.

### DRURY LANE.

Here pantomime rules the stage, and a very successful pantomime *Robinson Crusoe* is. Mr. Augustus Harris has again scored a genuine success, as the crowded and delighted audiences which nightly through the theatre fully testify. The scenic decorations are of the most splendid kind, the costumes are gorgeous, and the wonderful transformation scene, *The Fairy Wedding Cake*, can only be realised by actually seeing it. The libretto abounds in fun and humour, and the harlequinade is quite "too utterly utter." Miss Fanny Leslie is a charming *Crusoe*, and Mr. Harry Jackson is great as the Cockatoo, while the Pug Dog, the Cat, and the Goat find able representatives, and make lots of fun. The ballets are novel and beautiful, especially *The Silver Fish Ballet*, and *The Indian Ballet*.

### COVENT GARDEN.

Here we are introduced by *Little Bo-Peep* into the world of pantomime, and when we get there a very wonderful world we find it. The diminutive favorite of our childish stories is associated with *Little Boy Blue*, and *The Little Old Woman that Lived in a Shoe*, and very diverting are their various adventures. The pantomime has scenes in abundance specially arranged to gratify children, especially the *Shoe of the Old Woman*, from which swarm the little torments who steal the school birch and beat the mistress, and who bolster each other with right good will, making scenes of fun as entertaining as they are natural. The scenery is beautiful, so are the dresses, and the elaborate ballets and processions are a great feature in the performance. A powerful and numerous company support the cast of characters, augmented by an immense muster of "small infantry" in the juvenile line.

### THE HAYMARKET.

After a successful run of *Plot and Passion* preceded by *A Lesson*, in which Mrs. Bancroft appeared to such great advantage, the programme was changed on January 19th, when Mr. T. W. Robertson's comedy, *Ours*, was acted for the first time at this theatre. The cast was a very powerful one, including Messrs. Bancroft, Arthur Cecil, Conway, Brookfield, Pincro, Smedley, and Stewart Dawson, with Miss Le Thiere, Mrs. Langtry, and Mrs. Bancroft. The revival of *Ours*, which is a complete success, will be followed by the re-production of *Caste* and *School*. These comedies can only be acted for a limited period, as the rights of Mr. and Mrs. Bancroft in them will shortly expire. The appearance of Mrs. Langtry on the professional stage has been a matter of great interest both in public and private, and we are sure that all will join in the wish that this lovely lady's success in the world of art may be as signal and abiding as her triumphs in the world of fashion. An English adaptation of *Odette* is in active preparation, and will be produced at this house shortly, with Madame Modjeska in the principal part.

### THE PRINCESS'S.

Here the unbroken success of Mr. G. R. Sims's play

*The Lights o' London*, goes a long way to refute an often-expressed grumble "that we have now no British dramatists." We shrewdly suspect that there must be both author and actors worth hearing and seeing in a play that has drawn crowded audiences nightly since its commencement in September last; even through all the counter-excitements of the pantomime season. Mr. Wilson Barrett continues to invest the character of Harold Armytage, with a pathos and tenderness which is unequalled—his singularly melodious voice, and graceful ease of manner, lending a strange charm to the part. The Clifford Armytage of Mr. Willard is a finished performance; and the character of Seth Preene, as represented by Mr. Speakman, is a portrayal of the mingled good and evil of human nature, such as is rarely seen. His interview with his daughter is a fine scene, and has, doubtless, touched many a heart. What a character, too, is Philosopher Jack. It is a small part, but it is well played. The showman of Mr. George Barrett has "mellared," as Silas Wegg would say, and proves his right to be considered a first-rate low-comedy man. Miss Eastlake is tender and sympathetic as ever, and Mrs. Stephens maintains that unctuous motherliness as Mrs. Jarvis, which distinguished her performance from the first. Miss Eugenie Edwards makes a charming Shakespeare Jarvis, a comely, petted, warm-hearted boy, the pride of his parents; and she really looks like a very nice modest boy, not like a bold girl in boy's clothing. Miss Ormsby does good service as Hetty Preene, especially in the Hawthorns scene. The stage effects are very good, and the scenery beautiful, and we are sure that among all the entertainments so freely visited during the holiday season, none gave greater satisfaction all round than *The Lights o' London*.

#### THE ADELPHI.

Mr. Henry Pettitt's new sensational drama, *Taken from Life*, is turning out a great success here. It is well written and is full of those startling situations and unexpected events which are always looked for in Adelphi drama. The various scenes represent country life, London life, prison life, racing life, and fashionable life, and one of the great effects is a dynamite explosion at Clerkenwell Prison. This powerful drama is powerfully acted, Mr. Charles Warner sustaining the part of Walter Lee, the artist, with his well-known ability. Mr. J. D. Beveridge appears to great advantage (but also to open reprobation) as the villain of the piece, and Mr. E. H. Brooke is well fitted with the part of a Socialist. Miss Gerard sustains the rôle of Kate Denby with grace and effect. The play is produced under the able direction of Mr. Charles Warner, and bids fair to have a long run.

#### THE GLOBE.

Here Mr. Herman Merivale's new play, *The Cynic*, remotely founded on Goëthe's *Faust*, is exciting a good deal of attention. It is in many points a very remarkable work, and one which depends in a high degree on the manner in which it is interpreted to the audience. The author in this case is very lucky, for a more harmonious company, and one more fitted to represent a somewhat complex drama, has rarely been found than the group of clever people who nightly support their talented manageress in *The Cynic*. Miss Litton is seen to great advantage as Daisy Brent—a married Marguerite—investing the somewhat ambiguous character with a graceful tenderness which is all her own. Miss Louise Willos is painstaking as Lady Luscombe, and makes the most of an ungrateful part. Mr. Arthur Dacre reveals an unexpected fund of power, wisely used, as Guy Fauoit, and renders the part in a manner worthy of all praise. The principal character is that of Count Lestrangle, a modern Mephistopheles: this part is assigned to Mr. Hermann Vezin, who most ably and satisfactorily fulfils his arduous task. The minor characters, which are all distinctive, are well played, and *The Cynic*, besides striking out a new path in the literature of the drama, promises to be a financial success.

Pending preparations for the production of *Romeo and Juliet*, the LYCEUM stage is occupied with *The Two Roses*. *The Squire* continues to attract at the ST. JAMES'S, and *The Member for Slocum* at the OLYMPIC. *Olivette* has passed its 450th representation at the STRAND, and *Mother-in-Law* is in great favor at the OPERA COMIQUE. *Awaking and Engaged* form the bill of fare at the COURT; *Pluto* attracts at the ROYALTY, and *The Mascotte* at the COMEDY. *Aladdin* runs well at the GAJETTY, where the ninth season of French Plays is already announced to commence in May. *The Colonel* reads his sensible lesson untired at the PRINCE OF WALES'S, and *Patience* harps on the same string at the SAVOY. *The Half-way House* continues to fill the VAUDEVILLE, and *The Great Divorce Case* does the same for the CRITERION. The various pantomimes at the SURREY, STANDARD, and BRITANNIA, continue with unabated success.

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps or return, if found ineligible.

LUCY G. writes:—

"I am very pleased with your book and the Patterns. No one who has not tried them, can have the least idea how useful they are to dressmakers."

A MOTHER.—We can quite understand how your loving cares are increased with the sole care of your children's wardrobes. But are not you lucky in only having one little girl to provide for, while your "bonny brown sons" are cared for by the tailor? And now you require our advice as to a new frock for your little five-year old daughter. We do not think you can do better than clothe her in black velvet, a simple robe, made like 175 on our Juvenile Plate, in January number, and use the handsome lace you speak of to trim the flounces and collar, as shown on the engraving. Drape with a handsome sash (an article which doubtless your little fair-haired maid possesses in abundance), and finish the dress at bottom with satin *plissé* of the same color as the sash.

EMILY.—You will find a very pretty Tea Gown in our first Plate, which would make up equally well in the colour you named; but you had better keep the handsome Indian cashmere to drape a dress for some more ceremonious occasion. In the present case we should advise you to procure some Louis, or other good velveteen, of a warm claret colour, and use for the cape and plastron, edging the whole with *cru* lace. Thanks for your kind letter.

MRS. LESTER.—(1). We shall give our juvenile Plates as usual with our March number, and if you are not in a great hurry, we should advise you to put off your choice for children's dresses until you have seen it. (2.) The brown *moiré* dress might be modernised and mixed with satin of the same or a lighter shade, but as its present make seems somewhat antiquated, we should strongly advise you to get a good dressmaker to effect the change.

JANE.—(1). Send twelve stamps for our January number, which contains what you require. We should have replied by post, but you omitted stamped envelope. (2.) Yes, they are still worn, but are considered rather old fashioned.

A BELLE.—We gave a new style of Hubbard Opera Cloak in our last number.

Letters specially acknowledged from Miss Taylor, Mrs. Sims, J. D., &c.



# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., 7d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

### THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM JAN. 29th. TO FEB. 27th., 1892.

IN ORDERING A PATTERN THE NUMBER (and Letter if any) MUST BE SPECIFIED.

#### NOTICES TO CORRESPONDENTS.

\*.\* All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one day, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

#### PATTERNS POSTED IN ENVELOPES.

It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1½d. each pattern. We provide envelopes without charge. Stamps for postage must be sent with the order.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

#### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

### \*.\* PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34 inches only, unless otherwise stated.

#### DRESSES AND COSTUMES.

Price 6d. each.

UNLESS OTHERWISE STATED.

- H.—Bathing Costume for a Lady. New style, with yoke.
- K.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- L.—The Ardillan Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- N.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.
- P.—The Dover Travelling Costume. Planted blouse Bodice, with belt and upper skirt.
- Q.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.
- R.—Indoor Toilette. Draped polonaise tunique, with waistbelt.
- S.—Lawn Tennis Tunique, (Pinafore style).
- T.—Princess Dress with long full train.
- No. 403.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- Large-sized Patterns.*
- „ 405.—Princess Dress for a chest measure of 43 inches.
- „ 406.—Polonaise Princess for a chest measure of 44 inches.
- „ 58.—The Montebello Tea Gown. Watteau style.
- „ 79.—Princess Dressing Gown.
- „ 55.—Princess Night Dress.
- „ 88.—Wedding Toilette.
- „ 142.—The new Mother Hubbard Shoulder Cape. 4d.
- „ 152.—The Cuyningham Seaside Costume. Corsage, skirt and draperies. 6d.
- „ 154.—The Zaré Polonaise Princess. 6d.
- „ 163.—The Amédée Promenade Costume. Corsage and draped upper skirt. 9d.
- „ 168.—The Robin Costume. Corsage and Tunique. 6d.
- „ 168.—The Antrobus Costume. Jacket, double tablier, and bouffant. 9d.
- „ 169A.—The Clarissa Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.
- „ 170.—Costume for an elderly lady. Long Jacket, with plissé front, gathered on chest, and trained skirt. 9d.

- „ 171.—The Mildred Promenade Costume. 7d.
- „ 172.—The Fane Costums. Polonaise, cape and scarf. 9d.
- „ 173.—Visiting Costume for black silk. 9d.
- G.—Swiss Belt for gathered Bodice. 3d.
- „ 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.
- „ 191.—The Dancombe Costume. Corsage à revers, tablier, and bouffant. 6d.
- „ 192.—The Freyinet Seaside Costume. Draped polonaise, draperies, 6d.; gathered Cape, 3d.
- „ 193.—The De Salla Concert Toilette. 6d.
- „ 194.—The Dashwood Dinner Toilette. 9d.
- „ 195.—The Montresor Costume. Gathered corsage, folded tunique, and draperies. 9d.
- „ 196.—The Guiché Costume. Full polonaise, gathered at neck and waist, with leg of mutton sleeve. 6d.
- „ 197.—The Merode Black Silk Costume. 9d.
- „ 198.—The Kilmorey Costume. Corsage, and Polonaise overskirt. 6d.
- „ 199.—The Amicia Costume for cloth. 6d.
- „ 201.—The Otway Travelling Costume. Corsage, tunique, and cape.
- „ 202.—The Violet Costume. 9d.
- „ 207.—The Melianthe Costume. 9d.
- „ 210.—Travelling Costume. 9d.
- SEPTEMBER, 1881.
- „ 213.—The Tremayne Costume. Corsage, upper skirt, and bouffant. 7d.
- „ 214.—The Rosse Costume. Double-breasted jacket and upper skirt. 6d.
- „ 215.—The Dartrey Costume. Body, slashed sleeve, tunique and bouffant. 7d.
- „ 224.—The Wilfreda Promenade Costume; corsage and tunique. 9d.
- „ 225.—The Granville Polonaise and Scarf. 6d.
- „ 226.—The Surtees Black Silk Costume. Corsage, upper skirt, and bouffant. 7d.
- „ 227.—The Pauline Costume. Corsage, with puffed sleeve. 6d.
- „ 227A.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.
- „ 242.—Seaside Costume. 7d.
- „ 243.—Costume for a young lady of 16. 6d.
- „ 244.—Close-fitting Mother Hubbard Mantle, new style. 7½d.
- „ 245.—Little Girl's Blouse. 3d.
- OCTOBER, 1881.
- „ 246.—Promenade Costume. Corsage, tunique and scarf. 9d.
- „ 247.—The Percy Visiting or Carriage Costume. Pointed Corsage, upper skirt and bouffant. 9d.
- „ 248.—The Hilda Promenade Costume. Corsage and tunique skirt. 9d.
- „ 249.—The Gainsborough Promenade Costume. Corsage and tunique. 6d.
- „ 250.—Carriage Costume. Corsage, upper skirt, and bouffant. 9d.
- „ 251.—The Florentia Reception Toilette. Corsage, upper skirt, and bouffant. 9d.
- „ 252.—The Aberdeen Morning Costume. Gathered body, with anisae belt, tablier, and bouffant. 7d.
- „ 253.—Reception Toilette. Corsage and draperies of skirt. 9d.
- „ 254.—The Grace Promenade Costume. Corsage, upper skirt, and bouffant.
- „ 275.—Promenade Toilette. 9d.
- „ 276.—Promenade Toilette. 6d.
- „ 277.—Promenade Toilette. 6d.
- „ 204.—Promenade Costume. 6d.
- „ 207.—Matinée, Jacket only. 6d.
- „ 186.—Dressing Gown. 6d.
- „ 208.—Promenade Costume. 9d.
- „ 209.—Beige Costume. 9d.
- „ 270.—Promenade Toilette. 6d.
- „ 272.—Morning Costume. 6d.
- „ 273A.—Visiting Costume. 9d.
- „ 274A.—Costume for Home. 9d.
- NOVEMBER, 1881.
- „ 278.—The Bective Promenade Toilette. Corsage and Tunique. 9d.
- „ 279.—The Stockholm Visite. 6d.
- „ 280.—The Alington Promenade Toilette. Gathered Basque Bodice and Draperies of skirt. 9d.
- „ 281.—The Templemore Afternoon Tea Gown. 6d.
- „ 282.—The Alice Home Toilette. Polonaise and bouffant. 9d.
- „ 284.—The Alberta Visite. 6d.
- „ 285.—The Stonor Morning Costume. Skirt draperies, and bouffant. 6d.
- „ 233.—The Camoy's Toilette. 6d.
- „ 288.—The Frederica Princess Costume. 6d.
- „ 289.—The Edgcombe Visiting Costume. Corsage, tunique, polonaise, and bouffant. 7d.
- „ 293.—The Hendford Toilette. 9d.
- „ 291A.—The Beatrice Costume. 9d.
- „ 294.—The Maud; a young Lady's Costume. 6d.
- „ 295.—Young Lady's Promenade Costume. 6d.

- „ 296.—The Enlalia Toilette. 9d.
- „ 297.—The Boulogne Toilette. 9d.
- DECEMBER, 1881.
- „ 298.—The Alicia Promenade Costume. Corsage, upper skirt, and bouffant. 9d.
- „ 301.—The Daisy Ball Toilette. 6d.
- „ 302.—Theatre and Dinner Costume of black velvet and satin. 9d.
- „ 303.—The Heathcote Reception Toilette.
- „ 304.—The Ruperta Promenade Costume. 6d.
- „ 306.—The Argyll Promenade Dress. Corsage, folded tunic, and draperies. 6d.
- „ 307.—The Theodosia, a Young Lady's Visiting Toilette. 6d.
- „ 309.—The Louise Walking Costume for velvet and satin. Long polonaise. 6d.
- „ 400.—The Ilchester Visiting Costume. Gathered polonaise. 6d.
- „ 319.—The Athole Promenade Costume. D.B. Corsage, cape, and upper skirt. 9d.
- „ 320.—The Mildred Promenade Costume. Gathered polonaise. 6d.

#### JANUARY, 1882.

- „ 323.—The Helene Promenade Costume. Corsage, upper skirt, and bouffant. 6d.
- „ 324.—The Isacelles Visiting Costume. Corsage, tunique, and bouffant. 7d.
- „ 326.—The Frankfurt Morning Toilette. Corsage and draperies of skirt. 6d.
- „ 327.—Elegant Sortie du Bal. 6d.
- „ 328.—Young Lady's Theatre or Ball Costume. 6d.
- „ 329.—The Waldeck Dinner Dress. Tunique and train. 6d. (This Corsage is given full-sized with this Magazine.)
- „ 331.—The Lennox Visiting Costume. Double-breasted Redingote and bouffant. 7d.
- „ 332.—Little Girl's Paletot. 3d.
- „ 334.—The Paulyn Visiting Costume. Corsage and upper skirt. 6d.
- „ 344.—The Churchill Costume. Corsage, with cape and skirt draperies. 6d.

#### PATTERNS FOR FEBRUARY, 1882.

##### Plate 1.

- „ 348.—The Lambart Promenade Costume. Double-breasted Polonaise, with draped skirt. 6d.
- „ 349.—The Marguerita Visiting Costume. Pointed corsage, upper skirt, papiers, and drapery. 9d.
- „ 350.—The Georgina Ten Gown, with plastron. 6d.

##### Plate 2.

- „ 351.—The Charlemont Evening Toilette. Gathered bodice, skirt, drapery, and bouffant. 6d.
- „ 352.—The Harrington Reception or Dinner Toilette. Open polonaise, and long bouffant train. 9d.
- „ 353.—The Florida Opera or Ball Costume. 8d.

##### Plate 3.

- „ 356.—The La Touche Promenade Costume. Pointed tunique and scarf. 6d.
- „ 357.—The Decie Costume. Basquine, scarf, and bouffant. 6d.
- „ 359.—Half mourning Dress. Corsage a revers, upper skirts and bouffant. 6d.

##### Plate 4.

- „ 360.—The Irene Visiting Costume. Pointed corsage, papiers, and bouffant. 6d.
- „ 361.—The Urania Half-mourning Costume. Corsage a girl, upper skirt, and bouffant. 7d.
- „ 363.—The Melosina Promenade Toilette. Polonaise tunique, 6d.

##### Plate 6.

- „ 363.—The Fabiola Promenade Costume. 9d.
- „ 364.—The Courvine Outdoor Costume. 9d.
- „ 365 & 365A.—The Camargo Promenade Costume. 9d.
- „ 366.—The Beatrice Afternoon Toilette. 9d.

##### Plate 7.

- „ 240.—Single-breasted Jacket. 6d.
- „ 315.—The Djelica Visite Mant'e. 6d.
- „ 379A.—The Talisman Jacket; double-breasted; semi-tight-fitting. 6d.
- „ 316.—Cloth Visite.
- „ 367.—Tight-fitting Paletot. 6d.

##### Plate 8.

- „ 368.—Parisian Costume. 6d.
- „ 369.—Dinner Toilette. 9d.
- „ 370.—Coventry Winter Mantle. 7d.
- „ 371.—Cloak for an elderly Lady. 7d.

#### NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list. Sixpence and Sevenpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.
- „ 2.—Dress Skirt, walking Length; (Trotteuse.)
- „ 3.—Dress Skirt, medium train.
- „ 4.—Dress Skirt, long round train.
- „ 5.—Dress Skirt, long square train.
- The above set of five dress skirts is supplied, for 1s. 9d.; or any three for 1s. 1d.
- „ 212.—Short skirt with moveable train, with illustration and description. 7d.

## LADIES' MANTLES, PALETOTS, PELISSES, &C.

Price 6d. Each.

### AUTUMN AND WINTER MANTLES.

- 255.—The Beauvan Mantle. 6d.
- 256.—The Radnor Double-breasted Visite Jacket. 6d.
- 257.—The Abergeldie Visite. 6d.
- 258.—The Olive Jacket. 6d.
- 259.—The Goodwood Redingote Jacket, with seam at waist. 6d.
- 260.—The Blantyre Visite. 6d.
- 261.—The Murietta Visite. 6d.
- 262.—The Melville Mantle. 6d.
- 263.—The Grantley Paletot. 6d.
- 264.—The Pomfret Cloak. 6d.
- 265.—The Gnaoigue Double-breasted Ulster. 6d.
- 266.—The Kal-reuth Mantle. 6d.
- 267.—Visite Mantle. 6d.
- 268.—The Bradford Mother Hubbard Cloak. 6d.
- 269.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.
- 270.—Double-breasted Tailor made Jacket. 6d.
- 271.—Visite Mantle. 6d.
- 272.—Dolman Visite with small sleeves. 6d.
- 273.—Autumn Mantilla. 6d.
- 274.—The Christina Paletot. 6d.
- 275.—The Portia Cloak. 6d.
- 276.—Redingote Jacket. 6d.
- 277.—Newmarket Jacket. 6d.
- 278.—Single-breasted Ulster. 6d.
- 279.—The Coaching Ulster. 6d.
- 280.—Autumn Visite. 6d.
- 281.—Tailor-made Jacket. 6d.
- 282.—The Greville Visite Cloak. 6d.
- 283.—The Fleur de Neige, elegant sortie de bal. 6d.
- 284.—The Fontanges Visite. 6d.
- 285.—Elegant Pelisse. 6d.
- 286.—Ronde, or circular fur-lined cloak. 6d.
- 287.—Cloth Mantle. Dolman or Visite shape. 6d.
- 288.—The Ladies' Coaching Coat or Redingote Ulster. Double-breasted style. 6d.
- 289.—The Verulam Promenade Costume. Double-breasted Jacket, with Capes and upper skirt. 6d.
- 290.—The Saxony Mother Hubbard Visite. 6d.
- 291.—The Arolsen Winter Mantle. 6d.
- 292.—The Baring Ulster. New style, with Cape and kilted pleats at the back. 6d.
- 293.—The Gracienne Visite. 6d.
- 294.—The Duchesse Visite. 6d.
- 295.—The Tourist Ulster. 6d.
- 296.—The Medici Visite. 6d.
- 297.—The Universal Paletot. 6d.
- 298.—The Maintenon Cloak. 6d.
- 299.—The Hubertine Mantle. 6d.
- 300.—The Roxburgh Mantle. 6d.
- 301.—The Wicklow Visite Mantle. 6d.

### USEFUL STANDARD STYLES.

- 43.—Waterproof, with deep Cape.
- 56.—The Clarice Visite Mantle.
- 67.—New French Mother Hubbard Mantle.
- 96.—The Newmarket Jacket. Redingote style, and double-breasted.
- 97.—The Duchesse Mantle.
- 98.—The Mirabel jacket for silk or poplin.
- 99.—The Rosetta Mantlelet, a pretty summer style.
- 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- 102.—The Derby Dust Cloak. Visite style.
- 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.
- 104.—The Mother Shipton Mantle.
- 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.
- 180.—The Parisian Mantlelet. 6d.
- 200.—The Kinale Mantilla. 6d.
- 15.—The Breteuil Ulster. A new French style, single-breasted, with hood.
- 299.—Large V-lyet Cloak. 6d.
- 300.—Carriage Mantle. 6d.
- 408.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423a.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.
- 429.—The Somerset Ulster, double-breasted with shawl collar.
- 430.—The Montrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Saltoun Circular Cloak, with hood, and armholes.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- 480.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- 493a.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.
- 223.—The Peninsular, a new gathered Mantle. 6d.

## MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.
- M 2.—Mourning Costume, poluted corsage & tunique.
- M 3.—Mourning Visite Mantle.
- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique.
- M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.
- M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.
- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Pelerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- M23.—Mourning Costume. 9d.

For Underskirts, see above.

### NEW SLEEVES 3d. EACH.

- A.—Sleeve of 1/2 length for demi-toilette.
  - B.—Sleeve with three rows of puffs.
  - C.—Abbe Sleeve, with Cape.
  - D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
  - E.—Tight sleeve, with scollops and puff, buttoning four buttons.
  - F.—Tight sleeve, with three puffs at back.
- N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1881.
- 216.—The Sylvie Costume for a child of 5. 3d.
- 217.—The Constance Costume for a young lady of 14. 6d.
- 218.—The Muriel Toilette for a little girl of 6. 3d.
- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
- 220.—The Lucia Promenade Costume for a little girl of 7. 3d.
- 221.—The Tottie Dress, for a baby of 3 or 4. 3d.
- 222.—Child's Pinafore. 3d.
- 223 & 223a.—Pinafores for children of 3 years old. 3d.
- 230.—The Lolotte Costume for a girl of 7. 3d.
- 231.—The Mignonette Low-necked Dress for a child of 3. 3d.
- 232.—The Coquette Ulster for a girl of 10. 3d.
- 233.—The "Comfortable" Ulster for a young lady of 13. 6d.
- 308.—Little Girl's Sailor Costume. 3d.
- 310.—The Isabella Jacket for a child of six. 3d.
- 175.—The Yvonne Costume for a child of five. 3d.
- 65.—The Angelé Toilette for a child of four. 3d.
- 311.—The Madeline Paletot for a girl of eight. 3d.
- 312.—The Paquerette Velvet Dress for a child of four. 3d.
- 313.—The Camille Cloak for a girl of ten. 3d.
- 325.—Little Girl's Ulster, with Cape. 3d.
- 340.—The Estelle Costume for Child of 4. 3d.
- 341.—The Gervaise Paletot for Girl of 9d. 3d.
- 342.—The Marius Toilette for a Child of 5. 3d.
- 175.—The Paquita Costume Child of 3 or 4. 3d.
- 343.—The Germaine Ulster for a Child of 6. 3d.
- 343a.—The Adeline Ulster for Girl of 13. 3d.

### USEFUL STANDARD STYLES.

- 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- 23.—The Lucy Cloth Paletot for a girl of 6 or 7; double-breasted, with cape and revers.
- 338.—Baby's first Pelisse, with Cape.
- 61.—The Cecile Visite for a girl of 10.
- 67a.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- 70.—Double-breasted Jacket for a little girl of 5.
- 78a.—Girl's Paletot, S.B., of 14. 6d.
- 80.—Costume for a boy or girl of 4 or 5.
- 109.—Outdoor Jacket for a girl of six or seven.
- 137.—Little Edith's Costume for a girl of 10.
- 138.—The Lucia Costume, for a child of 5.
- 139.—The Edme Afternoon Toilette for a girl of 7.
- 161.—Little Girl's Costume for 8 years old. 3d.
- 175a.—Boy's high necked Blouse, with deep plissé cape. 3d.
- 187a.—Child's Brighton Toilette, (7 to 8 years) 3d.
- 208.—Boy's Milanese Costume. 10 years old. 3d.
- 209.—Boy's Hungarian Blouse. 3d.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princess and kilted flounce.
- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princess Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.

## JUVENILE COSTUMES—Continued.

- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.
- J 24.—Princess Dress for a Girl of 15. 6d.
- J 25.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.
- J 26.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl 7 to 10 to 14.
- 337.—Princess Dress for a Girl of 12.
- 337a.—Robe Princess for a girl of 9 years old.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 491.—Little Boy's Costume for 5 years old. 3d.
- 769a.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.

## STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN'S & GIRLS' sizes 3d. each.

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\* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* Patterns are withdrawn from this list as soon as they go out of fashion.

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*Juvenile Costumes*

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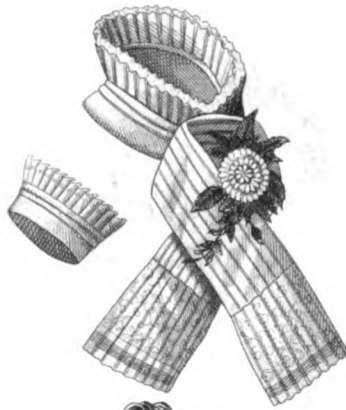
*The World of Fashion.*

*Spring 1882*









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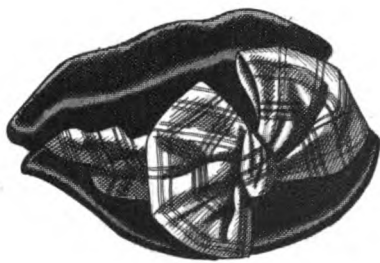
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Plate 3

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# REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.



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PLATE 2.



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PLATE 3.



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PLATE 4.



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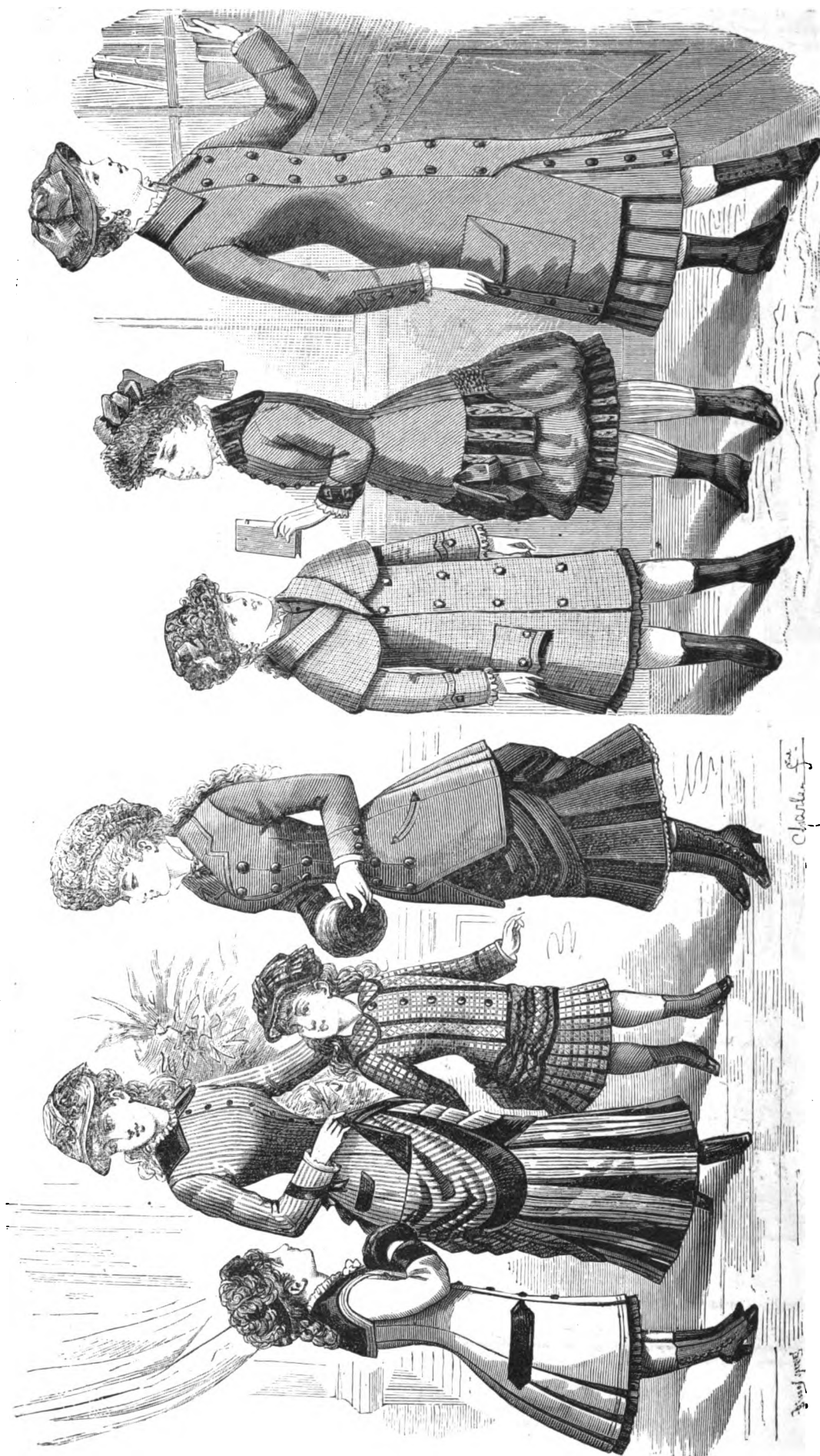
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March, 1882.

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Plate 5.



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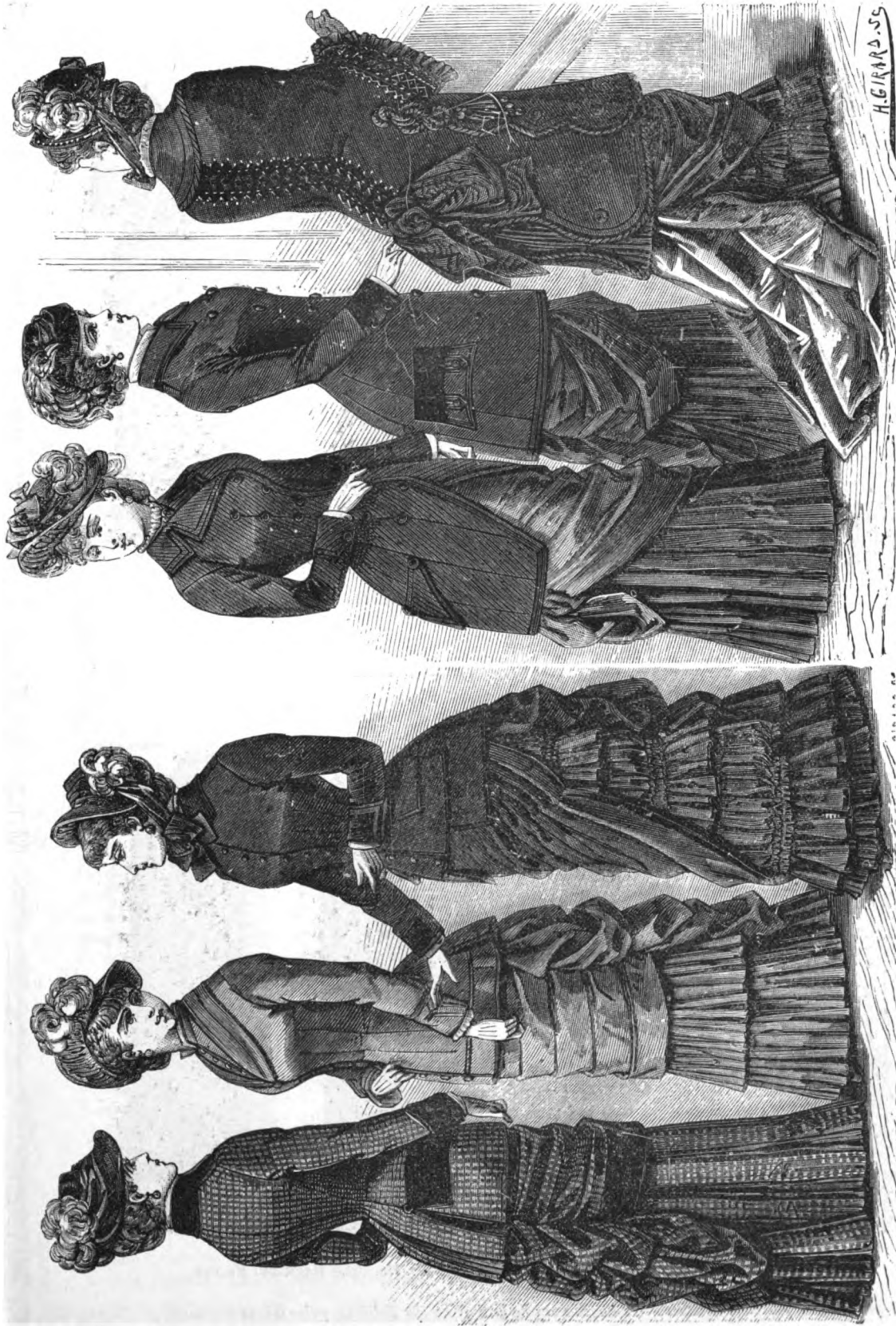
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# The World of Fashion.

Plate 7.



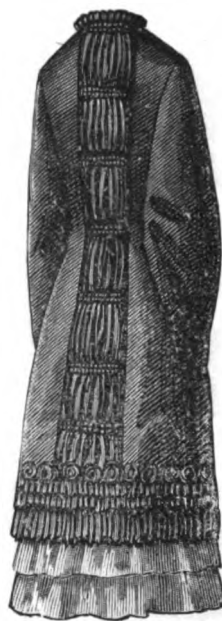
No. 398.—BACK and FRONT.



No. 399.—FRONT and BACK.



No. 401.—FRONT and BACK.



No. 402.—BACK and FRONT.

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LE MONDE ÉLÉGANT  
OR  
THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 699.

MARCH, 1882.

Vol. 59.

Observations

ON LONDON AND PARISIAN FASHIONS.

The early spring days are upon us, and both manufacturers and *modistes* are preparing great novelties for the coming season, but at present little change is to be observed in out-of-door toilettes, as the weather is not sufficiently warm to warrant ladies dispensing with their winter wraps.

Our Plates, however, point to the general styles which will be in vogue during the spring season, and contain many novelties in Promenade and Visiting Costumes.

The Pointed Corset retains its hold, a novelty of this style being observable on Plate 4, figs. 385 and 386, which show a happy combination of the Redingote and pointed styles. A *Princesse* dress may also be trimmed to produce the same effect. The *gilet*, or waistcoat, in various forms is very fashionable, the long embroidered vest on fig. 373, plate 1, being especially elegant and becoming.

The Newmarket, or Coat Bodice, continues in favor, and so do the various styles of polonaise; both these makes are especially suited to the thinner cloths, woollens, and cashmeres, which will be in demand for walking dresses in early spring. The English woollen trade, which received such great and timely assistance from the able endeavors of the Countess of Bective, has brought forward many novelties which will be eagerly sought after. *Moiré* retains a foremost place among fashionable fabrics, and so does plush, but in a somewhat lesser degree.

We need say nothing this month on the subject of outdoor garments, as we are preparing our Spring and Summer Mantle Plate for next month, which will be replete with novelties. A few leading styles of the present time are represented on Plates 7 and 8 of this month's number.

Our Juvenile Plates, one colored and one

uncolored, have been prepared with extreme care to meet the requirements of our large and increasing *clientèle*, and will, we believe, give unqualified satisfaction.

Our April Number, besides the Mantle Plate mentioned, will contain many novelties for the coming season.

OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
February 22nd, 1882.

Ma Chère Amie,

The Parisian ladies are all very busy at this present time, renewing their linen closets. The month of February is generally devoted to such business.

The Louvre, the Bon Marché, the Petit St. Thomas, &c., have brought out their new linen stock, and are trying to rival one another in elegance, combined with cheapness.

As in every household linen wears out by constant washing, it is quite proper that one month in the year should be devoted to the replenishing of our linen chests. Of house linen there is little novelty to mention, although sheets and toilette towels have attained the highest degree of beauty and elegance; not contented with good and soft towels, our *élégantes* must have them trimmed with costly laces, and elaborate embroideries.

Sheets are edged with Venice point, Cluny lace, or *guipure d'art*. The initials of the house are embroidered in the most artistic fashion. These costly sheets vary from £3 to £16 per pair. Pillow cases, of course, are made to match, with the name embroidered either in the centre or at the right side corner. The name is also embroidered on the blankets and counterpanes with floss silk of the prevailing color of the bed-room.

The eiderdown is usually made of silk, of two colors, such as pink and blue, maroon and blue, blue and yellow, etc., according to the draperies of the room, and in the centre the name is embroidered in white silk, or with lace initials.

As to body linen, volumes could be written in the description of it.

Night gowns are now more generally made with a large sailor's collar, the standing frills being so easily put out of order and crumpled. These large collars are very becoming, and warm on the shoulders. The gown is made very long, and edged with a frilling, or an embroidered flounce, or torchon lace.

Chemises are still gored, and cut either square or round at the neck; they are devoid of sleeves, and trimmed at bottom edge with lace or embroidery. The handsomest are made with batiste, and trimmed with lace; there is no opening in front, but they are very low in the neck, and have no sleeves except the trimming.

Drawers are made to match, gathered or loose. Some of our *élégantes* wear colored satin rosettes at the outside of the leg; the same colored ribbon serves to gather the drawers below the knees.



Under bodices are made very long, so as to well cover the cuirasse stays. They are trimmed with lace, embroidery, and ribbon.

Petticoats are quite extravagant in their trimmings; real lace is sewn on them in profusion, above large embroidered flounces. The back is generally made with two or three flounces of embroidery and lace.

The "rapporteur train" has gradually superseded the long train petticoat, which always proved so cumbersome. These are very elegant, and their price varies from £1 to £1. They help wonderfully to set off a train to great advantage.

French ladies are very partial to *matinées*, or breakfast jackets, and a most elegant supply has been provided for them. The most difficult taste can be suited as easily as the most slender purse, from the ordinary piqué *matinée* to the stylish *surah* and lace jacket, and the cut of all is faultless.

Stockings can never change in form, but their color and material vary greatly. Of course the silk stocking will always carry the palm, but for more modest purses, the *bourre de soie* does duty. These two are made in every color to match the toilette, unless a *couleur tranchante* is worn. The *fil d'écosse* comes next, and last, but not least, is the "*bas à 27 sous*," or 1s. 2d., for summer wear; nothing is lighter, cooler, prettier, and cheaper; it is made of very thin cotton, striped with *mailles à jour*, and dyed in every color imaginable, so as to match all toilettes.

If fashion is at a stand-still as to ladies' toilettes, it is not so as to children's. Your excellent Journal gives this month, the most fashionable styles worn in Paris by children. The selection has been made out of the most stylish and simple costumes. The colors are well suited, and not extravagant. In case you would wish for more elegant combinations, I will give you the description of one or two pretty toilettes. The first was prepared for a child of six years old; it was of ruby velvet, cut *en princesse*, with a gilet of Irish lace, edged on each side by a *ruching* of ruby satin. A ruby satin sash crossed the dress in front, and was fastened at back, terminating in a large bow. Below the sash was a full gathered flounce, edged by Irish lace. Large cuffs and collar of Irish lace completed the toilette.

The second was for a girl of 12; it was made of grey poplin. The body and overskirt were in one. The body was trimmed to a point with grey satin embroidery. The overskirt opened in front on a skirt made of *bouillonné* poplin, and flounces of satin embroidery. This overskirt was trimmed all round with embroidery. The front was turned up *en revers*, and the back gathered in the middle by a large satin bow. Both dresses were furnished with *plissée* and lace *balayuses*, one of the greatest extravagances of Parisian mamma's.

Hats for children are worn very large, and very bright in color. The hair is generally combed in a large *frisée* plait, and fastened by a big bow and long ends.

Jackets and coats are small copies of ladies' own styles. The Hubbard Cloak seems the great favorite; and the Ulster style, provided with large cape; then comes the Visite, and the Jacket. These are generally all lined with quilted satin of a bright hue.

A few balls have been given this month, all for charitable purposes. The toilettes were mostly white for the young people. Married ladies and chaperons wore black satin dresses trimmed with net, embroidered with beads; this combination looks most brilliant by gas or candle light. Others wore mauve *moiré* dresses, with long train edged by *ruchings*, and trimmed with white lace. A very sweet dress was made with pink satin, trimmed with pink beaded lace, the whole *tablier*, which was of embroidered lace, looked very sparkling; the sleeves and neck were trimmed to match; the back was *princesse* with deep pleats starting from below the *fournure*, and spreading out in fan shape style.

A young, fair, and slender girl looked very pretty

in a toilette of white *voile de religieuse*, trimmed with white satin embroidery, *cerise* ribbon and sash; in her hair she wore three rows of pearls; her hair was not drawn tight back in plaits, but fell in golden ringlets on her snowy white shoulders.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

### THE FANNY POINTED CORSAGE. (376.)

The first full-sized pattern which we this month offer to our readers, is the Pointed Body with deep collar, of the Fanny Costume, shown on the second figure of our Juvenile Plate. The pattern is given complete, and consists of five pieces, all of which are marked by one round hole; front, back, side-piece of back, sleeve and deep collar. The back of collar is indicated by a notch, and the front pleats and underside of sleeve are marked by pricked lines. The pattern is too simple to require further explanation.

### THE AMY JACKET. (380.)

Our second pattern is the elegant Amy Jacket, shown on the sixth figure of our Juvenile Plate. It consists of five pieces, front, back, side-piece of back, collar, and sleeve. The front pleats are marked by pricking, and the underside of sleeve is similarly indicated; the back of collar is shown by a notch. The pattern, although simple, is an exceedingly stylish one, and will be in great demand for young ladies during the coming season. The Jacket may be made in any colour, and braided according to taste. Pockets may be added if desired, but the form is too simple to require a pattern.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(372).—The Paris Promenade Costume of brown silk, trimmed with *moiré*. The polonaise is cut *en princesse*, and looped up by folds in the middle of front, forming panier at sides and pouff behind; the gilet, sash, and trimmings are of *moiré*. The underskirt is made with four narrow *plissées* and one wide-pleated flounce. Will take 16 yds. silk; 3 yds. *moiré*; 18 buttons.

Fig. 2.—(373).—The Mellony Reception or Visiting Toilette of black satin, with waistcoat, band, and cuffs trimmed with colored embroidery. The body is orna-

mented with white lace. The overskirt opens on a *tablier* of satin well draped, edged by embroidery and a long gathered flounce. The tunic at sides has a very elegant curve, and is well draped at the back. Will require 12 yds. satin;  $3\frac{1}{2}$  yds. embroidery;  $1\frac{1}{2}$  yds. white lace; 24 buttons.

Fig. 3.—(374).—The Hohenlohe Promenade Costume of *Bleu du Roi cachemire*. The body is pointed back and front and trimmed with satin embroidery. The overskirt is well draped on a long *plissé* underskirt, and very elegantly looped up behind. This costume will take 7 yds. *cachemire*, double width; 6 yds. embroidery; 18 buttons.

## PLATE THE SECOND.

### JUVENILE COSTUMES.

Fig. 1.—(375).—The Alice Toilette for a child of six, made of ruby velvet, trimmed with the same colored satin; the *plastron* is of quilted satin. The dress is cut *en princesses* and trimmed with draperies simulating a panier and heading the flounces. Will take 7 yds. velvet; 24 yds. satin.

Fig. 2.—(376).—The Fanny Costume of brown *cachemire* for a child of eight. The body is pointed back and front; the overskirt is gathered in the middle of front and gracefully draped behind. The underskirt is made with a *plissé* and *bouillonné* flounce. It will take 5 yds. *cachemire*, double width; 24 buttons. We give the pattern of *Corsage full-sized*.

Fig. 3.—(377).—The Adèle, a very stylish costume in striped fancy material, for a girl from 12 to 16 years of age. The jacket is made round, with a *gilet*, collar, and cuffs of satin. The overskirt is prettily ornamented and draped over a long *plissé* underskirt. Will require 12 yds. fancy material; 3 yds. satin; 18 buttons.

Fig. 4.—(378).—The Clara, a very elegant costume for a girl from 14 to 16 years of age. The body is cut with a slight panier on the hips, which forms the draperies behind; an elegant pelerine is fastened around the neck by a bow. The underskirt is composed of 6 *plissés*. This pretty toilette will require 12 yds. *cachemire*; 3 yds. ribbon; 18 buttons.

Fig. 5.—(379).—The Pussy Coat, for a child of five. The front is like No. 391, Sixth Plate. Will take 24 yds. cloth; 18 buttons.

Fig. 6.—(380).—The Amy Toilette, for a girl from 10 to 14 years of age. The jacket is *en gros vert* trimmed with military cuffs, collar, and pockets, embroidered in gold or silver. The dress is edged with the same colored cloth, and is elegantly draped back and front over a *plissé* underskirt. Quantities required:  $1\frac{1}{2}$  yds. cloth; 6 yds. *cachemire*; 10 buttons. We give the pattern of *Corsage full-sized*.

## PLATE THE THIRD.

\* \* This Plate contains besides the Costumes three very elegant Collars or Ruffles.

The first is made with Indian muslin, trimmed with Valenciennes lace.

The second is a Collarette, to which is attached a stock imitating that worn by gentlemen; it is made to look more feminine by the addition of a flower.

The third *fichu* is made of *surah* trimmed with Louis XV. lace.

Fig. 1.—(331).—The Philippa Promenade Costume, made with *cachemire* trimmed with *broché*. Jacket, Redingote style, rather long and single-breasted, with collar. Overskirt open in front, well draped behind, trimmed by a band of *broché* all round. Underskirt slightly draped in front, with bottom cut in battlements

and edged by two flounces. Will require 14 yds. *cachemire*; 1 yd. *broché*; 24 buttons.

Fig. 2.—(332).—The Cameron Black Silk Toilette with round basque and cape edged by a *plissé* flounce. The skirt is made of gathered and *plissé* flounces, and the back is well looped up and falls in two points. It will take  $15\frac{1}{2}$  yds. silk; 2 yds. ribbon; 18 buttons.

Fig. 3.—(383).—The Portugal Visiting Costume, made of grey *vigogne*, trimmed with white lace and grey satin *plissé* flounces. The body is made *en pointe* in front and square behind; an elegant trimming simulates a *gilet*. The same garniture ornaments the panier and draperies all round. The underskirt is made with alternate flounces of *plissés* and lace. Will require 5 yds. *vigogne* (woollen material); 7 yds. satin;  $3\frac{1}{2}$  yds. wide lace or embroidery;  $6\frac{1}{2}$  yds. narrow lace or embroidery; 18 buttons.

## PLATE THE FOURTH.

### STYLISH BONNETS AND HATS.

The Parisian close *Capote*, made with *bouillonné* plush, trimmed with feathers, satin ribbon, and steel brooches.

The Henri Hat of black velvet trimmed with a foulard drapery of bright hue.

The Stuart Hat of black satin with black *revers* and bead trimming. The strings are of satin with a small band of bead trimming all round.

Fig. 1.—(384).—Young Lady's Afternoon Costume, made of Pekin and silk. The polonaise is of Pekin, opens in front and loops well at back. The underskirt consists of five silk flounces, each trimmed with three rows of satin pipings. This elegant costume can be made in all colors, and will require 7 yds. Pekin; 12 yds. silk; 36 yds. piping; 18 buttons.

Fig. 2.—(385).—The Wynn black *Cachemire* Costume, trimmed with velvet or *moiré*. The jacket is made long, pleated at back, and trimmed with *revers*, cuffs, and a pleated loose sash in front. The overskirt is well draped in the front, and is rather higher on the left side than on the right: the back falls very gracefully, and a band of *moiré* or velvet trims it all round. The underskirt is a long *plissé*, with bands of velvet or *moiré* let in, in every five pleats. Will take 6 yds. double-width *cachemire*;  $3\frac{1}{2}$  yds. velvet or *moiré*; 18 buttons.

Fig. 3.—(386).—The Kennedy Promenade Costume, made of Cheviot and silk, in brown, grey, dark blue, drab, or any other color. The form is novel; the body is made *en pointe* in front and short behind; on the edge is fastened a kind of Redingote flap and overskirt. The short flap opens behind to let the overskirt puff out well under the sash. The underskirt is composed of deep pleats of Cheviot and silk. An elegant pelerine completes this simple and stylish costume, which will require 12 yds. Cheviot; 4 yds. silk; 12 buttons.

## PLATE THE FIFTH.

This Plate as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3 and 4.

## PLATE THE SIXTH.

Fig. 1.—(340).—The Louise Coat of coachman's drab trimmed with maroon velvet. Will require, for a child of five,  $2\frac{1}{2}$  yds. cloth;  $\frac{1}{2}$  yd. velvet; 10 buttons.

Fig. 2.—(387).—The Amelie Costume for a girl of 12 years, made of fancy material, trimmed with plush. The body is opened front and back with *revers*, and is ornamented with collar, cuffs, and pocket. The over-

skirt is composed of two draperies crossing each other in front and forming a full *bouffant* behind. The underskirt is pleated and has tabs of plush let in. It will take 10 yds. fancy material; 4 yds. plush; 12 buttons.

Fig. 3.—(175).—The Victoire Toilette for a child of five, of Scotch plaid, trimmed with black velvet. The dress is made *en blouse*, crossed by a sash edged by a *plissé*. Quantities required: 5 yds. plaid; 9 yds. velvet ribbon; 6 buttons.

Fig. 4.—(339).—The Eveline Jacket for a girl of 11 or 12, made double-breasted with collar and cuffs and half-moon pockets. Will require 2½ yds. Cheviot; 18 buttons.

Fig. 5.—(391).—The Gilberte Coat for a girl of 9 or 10, of Cheviot, with *revers* and cape. It will take 3 yds. Cheviot; 18 buttons. For the back view see Plate the Second, No. 379.

Fig. 6.—(392).—The Tancrède, body pleated front and back and trimmed with *velours-moiré*; *bouillonné* underskirt edged by a small velvet *plissé*. Will require for a girl of 11, 5 yds. material; 2 yds. velvet; 18 buttons.

Fig. 7.—(393).—The Juana Coat for a girl of 14 to 16, made of cloth or *cachemire*, double-breasted. It may be made *plissé* behind, or to open like the front view. Quantities required: 2½ yds. cloth; 30 buttons.

#### PLATE THE SEVENTH.

Fig. 1.—(394).—The Flora Costume of fancy material tailor-made, with round jacket, trimmed with velvet. The overskirt is well draped over a *plissé* underskirt. Will require 13 yds. material; 1½ yds. velvet; 24 buttons.

Fig. 2.—(395).—The Papillonne Morning Costume of brown *cachemire*; the jacket is round with *revers* and cuffs, and the back is pleated. The overskirt is laid in folds in front, and *bouffant* behind, over a double *plissé* underskirt. It will take 12 yds. *cachemire*; 18 buttons.

Fig. 3.—(396).—The Sirène Black *Cachemire* Costume trimmed with satin pipings. The body is of the Redingote style; the overskirt is draped sideways, is well pleated and piped with satin. The underskirt is composed of *bouillonnées* and gathered flounces. Quantities required: 14 yds. *cachemire*; 2 yds. satin; 18 buttons.

Fig. 4.—(214).—The Olivette Jacket double-breasted, tailor-made. This is a very becoming and stylish garment, and will take 2½ yds. cloth; 24 buttons.

Fig. 5.—(696).—The Rubens Jacket, trimmed with velvet *revers*. It is double-breasted, and will require 2½ yds. cloth; 24 buttons.

Fig. 6.—(397).—The Lamballe, an elegant visite mantle of cloth with *moiré* bows and *plissées*, and richly trimmed with *passementerie*. It will require 3 yds. cloth; 2 yds. *moiré*; 8 yds. cord; 2 yds. *passementerie*; 12 large *passementerie* buttons.

#### PLATE THE EIGHTH.

Fig. 1.—(393).—The Wodehouse Promenade Costume. The jacket and the underskirt are made of woollen material, and the overskirt of *broché*. The jacket is round at back, well-fitting, with a long cape and turn-down collar, trimmed with braid. The overskirt is elegantly draped back and front over a long *plissé* underskirt. Quantities required: 11 yds. woollen material; 4½ yds. *broché*; 18 yds. braid; 18 buttons.

Fig. 2.—(399).—The Fiennes Redingote Jacket, double-breasted, with a narrow stand-up collar. The back seam may be left slightly open if desired; the seam at waist must be carried all round. In the back view the line has been omitted. Will take 5 yds. cloth, single width; 24 buttons.

Fig. 3.—(401).—The Mavia Mantle of *velours broché*, trimmed with *chenille* fringe all round and down the front; the cape is trimmed with Spanish lace. This elegant mantle will require 8 yds. *broché*; 7 yds. lace; 6 yds. fringe.

Fig. 4.—(402).—The Fremantle Cloak of black *cachemire*, trimmed back and front with satin *bouillonné* and fringe. Will take 5 yds. *cachemire*; 4 yds. satin; 5 yds. *passementerie*; 5 yds. fringe.

## VOWED AT A GRAVE.

### A STORY OF TO-DAY.

BY G. EWART FLEMING.

#### CHAPTER II.

ALICE IS CROSS-EXAMINED.



LL tyrants, domestic and otherwise, have need of spies, and Mrs. Hamilton, who was somewhat of a tyrant in her capacity as mistress of Dangerfield Vicarage, had her special spy and tale-bearer snugly located within the ivy-covered walls, in the person of a sleek and smug-looking parlor-maid, Matilda Tippin by name.

The bower of this young person, very high up among the red old chimney stacks of the Vicarage looked, with the eye of a little window, over the trees of the lawn, and through the grassy shrubbery-walk.

Matilda Tippin, having heard from simple Jane, the housemaid, the evening before, that young Mr. Guest of Deepton had given her a letter for Miss Alice, was on the look-out, and while the rest of the Vicarage household was yet wrapped in slumber on that dewy summer morning, prim Matilda Tippin had kept watch, and had been rewarded by seeing first Harry Guest, walking quickly along the water-path, and then her young mistress's flying figure as it scudded down the shrubbery-walk to keep the last tryst with her lover.

It was a part of Matilda Tippin's duty to attend as body-servant upon Mrs. Hamilton, and during the course of that morning's toilet this invaluable servant told her story, thus giving her mistress the key to the enigma of Alice's unusual absence at the ringing of the bell for prayers.

Matilda Tippin had linsfolk in Deepton, and possessed many interesting items to eke out her story concerning Miss Alice and Mr. Harry Guest, news which she had picked up from time to time in her visits to the little town, and which lost nothing of their significance by the manner of her recital.



Mrs. Hamilton was, therefore, well primed with facts wherewith to tax her recalcitrant niece when that young lady should respond to her summons, and meanwhile she waited in her room with a grim look on her hard face until Alice made her appearance.

Poor Harry Guest, youthful, *débonnaire* and thoughtless, was no favorite with stately Mrs. Hamilton. She had known him for a year or two rather intimately, for he had joined the Dangerfield village choir *con amore*, and walked two miles and back every Sunday to sing in the services, and was never absent from the week-night practice. Mrs. Hamilton herself trained the choir, taking great pride in it, and she was at first inclined to believe that a pure love for Church music, and for her choir in particular, was the cause of Harry Guest's devotion.

Little by little, however, a doubt grew in her mind; the young man's glance often wandered from hymn-book or psalter in practising time to the slender figure seated at the harmonium, and often when Mrs. Hamilton asked him some all-important question concerning the work in hand, his eyes were fixed on the fair face of Alice Liddell, the accompanist.

From the time that her suspicions were first aroused Mrs. Hamilton set herself, silently and determinately, to thwart the young man's hopes. Harry Guest was too clear-sighted (though in love) to mistake the lady's feelings towards him, and with the hot impetuosity of youth he offended yet more deeply by showing Mrs. Hamilton that he was aware of her tactics, and meant to do his best to defeat them.

Once only did her aunt speak to Alice Liddell on the subject of her unacknowledged lover, and then in terms so severe and uncompromising that Alice's heart sank within her, and with that tendency to self-repression—almost deceit—which is inherent in timid natures, she checked the expressions of appeal she was about to make for Mrs. Hamilton's indulgence in the matter, and retired within herself.

But she continued to see her lover, sometimes by chance in the busy little streets of Deepton, oftener still by appointment in the hazel copse by the brookside in Dangerfield Chase.

Vainly had Harry Guest implored her to suffer him to ask her father's sanction to their love. He felt mean and cowardly in meeting the vicar's daughter by stealth, but time and use deadened this feeling in his heart, and as his prospects were of the vaguest, and his present means only conspicuous by their absence, he felt that he could hardly ask the father of

such a lovely girl as Alice Liddell for his daughter's hand, knowing well that the father's first question would refer to his ability to support a wife.

He had cherished vague hopes of help and advancement from his master and patron, Mr. Marston, the lawyer of Deepton, who had had the charge of his education, and who had received him into his office as a junior clerk the week after he left Deepton Grammar School, but these vague hopes had now vanished in thin air. He had pressed Mr. Marston to tell him something of his early history, of his parents, of friends who might, perchance, interest themselves in his favor, but a few curt sentences from the hard old lawyer had dissipated his vague dreams.

"Look here, my lad," Mr. Marston said, when Harry had made his appeal in his bright, impetuous fashion, "look here, my lad, don't ask me any more questions about your parents, if you don't want to hear unpleasant facts. It was a good thing for you that they both died before you were old enough to know the disgrace which they brought on you. Remember you have no money, but you can work. Your father's name, if I told it to you, would be a drawback to your getting honest employment, so make the best of the name and chance I have given you."

James Marston lied to the lad when he said this, but the cruel words worked their effect. Harry Guest sought to know no more about his parents.

"I will make a name and money for myself," he cried, in the fervour of his fresh undaunted youth.

"Do, if you can," was the chilling reply, but the cold words had no power to vex Harry Guest.

He would make name and wealth, and when he offered these to Alice Liddell there would be no question of those doubtful parents. If there were verily disgrace about their names—and Mr. Marston could have no motive for deceiving him, he thought—it was better that he should not know of it. It would only hinder him in his upward path, drag him back in his climbing after wealth and honor. Doubt he could and would endure: it might even spur him on to more arduous endeavours after an assured status among his fellow men, but certain knowledge of disgrace would paralyse his best endeavours, and drown the hopeful aims of his youth in the dark waters of despair.

So, finding that Mr. Marston had no quixotic views of adopting him, taking him into part-

nership, or otherwise providing for him, Harry Guest, inspired by mighty first love, turned him about to make a better thing of his life than he was likely ever to do in such a small, behind-the-times place as Deepton.

A letter from his old playmate and chum, Sidney Darrell, decided his plans.

Sidney Darrell was one of the lucky few who had made a good thing of going to California, and he wrote a glowing account of his successful and adventurous life to Harry Guest, warmly urging him to "come across the herring-pond and try his luck too."

To a heart and soul like Harry Guest's the temptation was a strong one. It would have had great charms to the most home-keeping youth, and in Harry's case the glamour was more powerful, because he saw at the end of a successful year or two the sure and certain reward of his toil—home, love, and Alice.

His mind was soon made up, his simple plans easily arranged, Sidney Darrell communicated with, and all things in readiness for his departure. His parting with his betrothed we have seen, and he was already steaming away on the first stage of his outward-bound journey when Alice, trembling and terror-stricken, sought her aunt's room, to undergo the cross-examination which she felt was imminent.

Mrs. Hamilton was seated at her desk as Alice entered the room, and she pointed to a chair without speaking, and continued her writing for a few minutes after her niece was seated, in obedience to her mute command.

At length she put down her pen, pushed aside the half-covered sheet, and turned to Alice.

"You know what I have to say to you, Alice," she began, in cold, severe tones.

"I—I do not think—," stammered the blushing girl.

"Yes, Alice, you are quite aware of the purpose I had in sending for you this morning. Do not seek to deny anything, for I know all. I know where you were this morning. Now tell me, without prevarication, how far have matters gone between you and Mr. Guest?"

"We are engaged," faltered Alice, still blushing furiously.

"You are engaged!" was the contemptuous reply, "and how long has this interesting engagement been going on?"

"I don't know," said the poor girl, confounded by the harsh manner of her questioner.

"Nor does it matter," replied Mrs. Hamilton, "since the matter must end here."

"Oh, aunt," cried Alice, "it is impossible.

I am promised to Harry. I could not break it off. It would kill me."

A deadly paleness spread over the girl's face, and she gasped aloud in her strong emotion.

Mrs. Hamilton rose in alarm, and supported the half-fainting figure. Her native good sense warned her not to push matters too far. She remembered such a look on another's face fifteen years before: on the face of this girl's mother, when she was treated with harshness and suspicion, and Alice Liddell's mother had died very young.

"I must not say more now," she thought, and she stroked the girl's head with an unworldly gentle hand, till Alice looked up and smiled.

"I will not scold you to-day, Alice," she said, trying to smile back into the gentle eyes that looked so pleadingly into her own, "but I must ask you one question. Do you intend to correspond with this young man?"

"I suppose he will write," faltered Alice.

"And you will reply?"

"I suppose so."

"And when do you expect to receive his first letter?"

"He said he would post one to-night at Liverpool. He sails to-morrow."

"And you?"

"I cannot write until he gives me a fixed address in America."

"That is well," replied Mrs. Hamilton. "Alice, I do not wish to be hard with you, but promise me one thing. You will not send any written communication to this young man unless I have first seen it."

"Oh, Aunt Anna," cried the girl in alarm.

"I mean it, Alice," was the stern reply.

"Young Guest's family is unknown to us. He has no friends with whom we are acquainted, and I should be doing less than my duty to your father and yourself if I did not insist upon this."

"Then," said Alice, timidly, after a few minutes' pause, "do I understand that you will sanction our engagement if I let you see our correspondence?"

"I have no wish to read Mr. Guest's epistles," was the frigid reply.

"But," pursued the girl, "in reading mine you mean that you will —"

"I will commit myself to nothing, Alice," replied Mrs. Hamilton, in a cold decided tone, "but if Mr. Guest furnishes you with an address on his arrival in America, I must certainly see your reply to that communication."

"And papa —?"

"I shall not trouble your papa with any mention of the subject until I see how matters are likely to turn out. Now go back to your sister, and try as far as you can to dismiss the subject from your mind. I am going to Deepton this morning, and shall expect to see your face quite calm and untroubled when we meet at luncheon."

Mrs. Hamilton waved her hand with a gesture of dismissal, and Alice Liddell turned sorrowfully away, not to the drawing-room where Christina still waited for her unfinished lesson, but to her bed-room, where, with the door locked upon her, she gave full vent to the sorrow of her young heart.

Ah! if that heart had been stronger, braver than it was, how much of sorrow had been spared for Alice Liddell and for others. Had she taken her heart in her hand with all its love and its grief, and gone to her father, who alone of all the world had the right to control her—if she had told him of her young lover, and sought his counsel and protection, all might have been well with her.

Mr. Liddell was a bookworm—a visionary, perhaps. His young wife had faded before his eyes, and he had never marked the paling cheeks and dwindling figure, but he had loved her, and if she had complained to him of the tyranny of his sister, then newly-widowed and an inmate of their home, he would have bestirred himself on behalf of his wife, and lasting peace would have been restored to their hearthstone. But the wife kept silence from love, as now the daughter kept silence from cowardice, and so the one man whose duty it was to have guarded and sheltered these tender women of his own from harm, was the last to hear of any discomfort which befell them.

But Alice was to blame, as all cowards are to blame, whether moral or physical; she drew her garment over the wound in her heart, which was dropping blood at every step, and kept silence, while the one friend in all the world who might have helped her—her own father—pored over his book unconscious that his child's heart was aching almost to death.

### CHAPTER III.

#### MR. MARSTON'S OFFICE.

Mr. Marston, the solicitor of Deepton, was sitting in his office on the same morning, immersed in his business letters.

A smart-looking clerk who supplied Harry Guest's place from time to time entered the room in response to his master's summons, and departed to fulfil instructions.

At length the first rush of business seemed over, and Mr. Marston leaned back in his chair as if to snatch a few minutes' rest from his labors. His limbs indeed reposed, but it was easy to see from the concentrated look of the eyes and forehead, that the lawyer's brain was far from resting.

After a few minutes he took from an open drawer in his desk a letter. It was a farewell epistle from Harry Guest, thanking the only friend of his boyhood for the protection afforded to his helpless infancy, and for the education which, at least, placed him on a level with other working men. "I go with a good heart, Mr. Marston," the letter concluded, "and if I ever come back a rich man I hope you will let me repay you the money part of the debt I owe you. Your kindness I can never repay, the more especially as I have always had a fear that my poor parents must have involved you in trouble of some kind."

The letter fell from the lawyer's hand, and a spasm as of acute pain came over his face.

"'Trouble of some kind,'" he muttered, "ah, my fine young fellow, they brought me such trouble as you can never understand with your sunshiny, shallow nature. *Your poor parents!*"

There was a mocking sound in the harsh laugh which fell from his thin lips, but he checked his uncanny mirth as a knock sounded at his door.

The clerk entered, obedient to his permission.

"A lady to see you, sir," he said, presenting a card.

"Mrs. Hamilton, Dangerfield Vicarage," read the lawyer. "Show the lady in, Simpson."

Mr. Marston was well acquainted in a surface fashion, with the comely, haughty-looking lady who was ushered in obsequiously by Simpson. They had been in the habit of meeting any time this twenty years at the various dinners and other *réunions* by which Deepton cemented the chains of friendship between itself and the country round. Besides this, the connection between the lawyer and the Vicarage household had been the closer on account of the various charities which the absent Sir Robert Dangerfield desired his agent to have distributed among the Dangerfield poor, in which good work the vicar and his family naturally assisted.

"This is an unexpected pleasure, Mrs. Hamilton," said the lawyer, handing his visitor a chair.

"I was in Deepton this morning on ordinary business, Mr. Marston," replied the lady, "and



I call upon you to ask a few questions on a delicate subject."

"I am at your service, madam," replied the lawyer, with a grave bow.

"My business refers to a young gentleman until lately, I believe, employed in your office—Mr. Guest."

Mr. Marston bowed, but did not reply, and Mrs. Hamilton continued:

"He has now left your employment, I believe."

"He has," was the terse reply.

"Can you furnish me with any particulars as to his antecedents, his parents, or other connections?"

"Why do you ask, Mrs. Hamilton?"

"I will be frank with you, Mr. Marston," replied the lady. "It has come to my knowledge that Mr. Guest has been clandestinely paying attentions to my niece, Miss Liddell. He joined the Dangerfield Choir a year or so ago, and it was doubtless during that slight connection with us that the attachment between the two young people was formed."

"I understand," said Mr. Marston, gravely.

"You are aware that though my niece has no fortune, her family connections on both sides (her mother, as you know, was the daughter of a peer) warrant us in desiring a suitable marriage for her."

"Certainly."

"I daresay you will also remember, Mr. Marston, that Alice Liddell is a very beautiful girl, and may, therefore, marry well if——"

"If," supplemented Mr. Marston, "she does not get into an undesirable entanglement. I understand."

"And this young man?" hazarded the lady.

"Is about as unsuitable a match as she could possibly meet with."

"I feared as much," replied Mrs. Hamilton; "then his parents, his connections, I conclude are——"

"Mrs. Hamilton, young Harry Guest has no parents or connections. I am not at liberty to speak to you of his affairs, more especially as you so fully recognise the unsuitability of his entering your family, but this much I can assure you, they will not bear close inspection. If Harry Guest marries, it ought to be when he comes to years of discretion, and then only when he has chosen a wife with means and power to help him forward in the world."

"And," said Mrs. Hamilton, quietly, "you are, I believe, his only friend at present?"

"Exactly."

"Then I am to understand that you would

not use your influence to promote his marriage with my niece."

"Certainly not."

"In fact, that your influence would be used against it?"

"My influence, if I had any, which I have not, would certainly be used to prevent such a marriage."

"That is all, Mr. Marston, thank you. I have a great respect for you, and so has my brother, and I wished to know exactly how you felt about the matter. I have not discussed it with Mr. Liddell, nor shall I now do so, for so unsuitable an engagement cannot be cancelled too soon."

"Miss Alice will do better," was the dry rejoinder, and Mr. Marston dismissed the subject. "I have news this morning which will electrify Deepton and Dangerfield, and I will let you be the first to hear it, Mrs. Hamilton. Sir Robert Dangerfield is coming to live at the Chase. He is on his way home now."

\* \* \* \* \*

Mrs. Hamilton drove rapidly back to Dangerfield Vicarage after her interview with the Deepton lawyer. Her purpose had been to discover whether Mr. Marston had any intention of providing for Harry Guest—a not unlikely thing, as it seemed to her, seeing that the old man was a rich bachelor without kith or kin. If the accumulated wealth which made Mr. Marston a considerable man in Deepton were, at any future time, to enrich Harry Guest, then Alice might become his wife, but it behoved her, she felt, to make sure of this.

She had made sure—that it was not to be, and her mind was made up concerning Alice and her lover. There should be no violent opposition, but little by little, like water dropping on a stone, she meant that the tie between the lovers should be worn away.

And always while she mused, during her drive, Mr. Marston's news recurred to her mind,—

"Sir Robert Dangerfield is coming to live at the Chase."

When Mrs. Hamilton left him, Mr. Marston gave himself up to profound thought, unpleasant thought it would seem, from the grave and sullen expression of his countenance.

But when the noon-day chimes broke on the silence he rose from his seat, and pushed away Harry Guest's letter, which until now had lain open before him.

"Why should I spare him?" he muttered, with a lowering brow, "why should I be ten-

der to him and his callow love-story? Was *she* so tender to me and to my love that I should have pity on her son, and help him to his heart's desire?"

(*To be continued.*)

## NOT DIVIDED.

Not when between us roll the waters dark  
Of that vast sea whose name we whisper, Death,  
Will love die out for us, its vital spark  
Hath better, higher life than mortal breath.  
Not all the awful silence of the grave,  
The desolating darkness of the tomb,  
Shall fright the spirits love hath made so brave,  
For heart will comfort heart in that dread gloom.  
If for a brief, blank moment clasping hands  
Part and are parted in the awful strife,  
If for a breath-space one lone spirit stands  
Upon the confines of this lower life,  
Love yet will speak, love yet will make reply,  
Still not divided, though Death passeth by.

Not when the common task-work of the earth  
Is changed for other, limitless and strange,  
Will those sweet sympathies which had their birth  
In labour wrought together, suffer change.  
We who have toiled in unison all day,  
Humbly observant of good end in view,  
Shall find new labour in a better way,  
And, not divided, work good work and true.  
Beyond that sea too deep for plummet's sound,  
Through the fair portals of eternal day,  
Where power no limit hath, nor wisdom bound,  
In that bright "region very far away,"  
Shall we, secure from fear of banishment,  
Still, not divided, work and be content.

From "Poems and Sonnets," by HARRIETT STOCKALL.

## BRITISH WOOLLEN INDUSTRIES.

A very interesting meeting was held in the afternoon of Feb. 14th, by the kind permission of the Lord Mayor, in the Egyptian Hall of the Mansion House, to consider the question of encouraging British woollen manufactures. The Lord Mayor was the president, and among the company were the Duke of Manchester, the Marquis of Salisbury, K.G., the Earl of Jersey, Lord Arthur Hill, M.P., Colonel Paget, M.P., Mr. Pell, M.P., Mr. Heneage, M.P., Sir Massey Lopes, M.P., Mr. Duckham, M.P., Mr. Ecroyd, M.P., Mr. Walter Long, M.P., Sir John Ennis, Mr. Cropper, M.P., Colonel Tottenham, M.P., Sir A. Sassoon, Colonel North, M.P., Admiral Duncan, Mr. James Whitehead, Mr. Alderman Fowler, M.P., Sir B. T. Brandreth Gibbs, Mr. Coleridge Kennard, Mr. Sheriff Ogg, &c., &c., and representatives of many of the wholesale and retail woollen and drapery establishments in the metropolis. Among the ladies present were the Lady Mayoress, the Countess of Bective, Maria Marchioness of Ailesbury, the Countess of Mayo, the Countess De La Warr, Mrs. Ogg, the Countess of Ilchester, the Countess of Dartrey, Lady Adeliza Manners, Lady Augustus Hervey, Lady Catherine Vane, Lady Lisgar, Lady Denison, Lady Benedict, Hon. Mrs. Edward Stanhope, Lady Doreen Long, Lady Charlotte Fletcher, Lady Peek, Lady Florence Barnardiston, the Dowager Countess of Mar, Hon. Mrs. Albany Erskine, Lady Vane, Lady Ingilby, Lady Mary Egerton, Lady Hen-

niker, Hon. Mrs. Napier, Hon. Mrs. Polhill Turner, &c., &c.

The Lord Mayor opened the proceedings in a few telling words, and was followed by Mr. J. A. Mitchell, who furnished some valuable statistics as to the present and former sales of British wools.

The Marquis of Salisbury, who was most warmly received, then made a very able speech on the question, in which his lordship, after some humorous remarks on fashion in general, said:—"This gigantic force—this hidden and anonymous power, like all other powers, was open to influence, to motives, to representations, or at least to entreaty; and, therefore, part of their object was to address those in whose hands the decrees of fashion rested, to entreat them to have regard to, in determining the fashions, something more important than the taste or caprice of the moment, viz., to the great material needs which the hour had brought forth—the interests of those classes, which, by every consideration of patriotism, they were bound to regard . . . Perhaps they might be successful in producing an insurrection . . . They might persuade the ladies of England even if it was not the fashion, to see that goods that came of British origin, and which had given employment to numbers of British artisans, farmers, and labourers, were worthy of their consideration and their preference. Of course they need not ask if they would prefer the worse to the better. They were not asking if they would set aside any solid recommendations which any particular class of foreign goods might have: but in respect to the enormous mass of their purchases which were merely dictated by those motives which collectively went together under the name of fashion, they did ask that they would remember that there was something more important than the gratification of their own taste, however legitimate a gratification it might be. Something more important than that depended upon their purchases, namely, that each one of them, as they made selections, did, in his or her sphere of proportion, determine whether large bodies of English artisans and of English agriculturists should flourish or decay; whether industries should be permanent which had given employment and comfort to great numbers, or whether they should die away; whether sources of prosperity in the country should flow on with a new and abundant volume, or whether in respect of some of the most important branches they should dry up. He need not dwell further upon the considerations which the size of the meeting and the names of those present, and the vigour the movement has assumed, would enforce more completely than words he could use would do. He felt, however, convinced that in appealing to the ladies of the country he need not lay stress upon such considerations, for if they had hitherto passed them by it was because they had never thought the preference they made had any important national bearing, and he thought they would willingly sacrifice any feelings or any caprice—if he might use the word—which had hitherto guided their choice, in order to ensure the constant and sustaining industries of those classes who, in the few years past, had suffered so deeply, and on whose welfare and good feeling the prosperity and greatness of all the classes in the Empire depended."

After able speeches from Sir Massey Lopes, M.P., Mr. Cropper, M.P., Mr. Ecroyd, M.P., Mr. Duckham, M.P., Mr. Pell, M.P., and Colonel Tottenham, M.P.,

Mr. Henry Mitchell moved: "That the best thanks of this meeting be given to their Royal Highnesses and other ladies who have so cordially co-operated with the Countess of Bective in promoting the objects of the Association, and request them to continue their laudable exertions until the object be fully obtained."

Mr. Foster seconded the motion, which was carried, Lord Arthur Hill replying on behalf of the association.

skirt is composed of two draperies crossing each other in front and forming a full *bouffant* behind. The underskirt is pleated and has tabs of plush let in. It will take 10 yds. fancy material; 4 yds. plush; 12 buttons.

Fig. 3.—(175).—The Victoire Toilette for a child of five, of Scotch plaid, trimmed with black velvet. The dress is made *en blouse*, crossed by a sash edged by a *plissé*. Quantities required: 5 yds. plaid; 9 yds. velvet ribbon; 6 buttons.

Fig. 4.—(389).—The Eveline Jacket for a girl of 11 or 12, made double-breasted with collar and cuffs and half-moon pockets. Will require 2½ yds. Cheviot; 18 buttons.

Fig. 5.—(391).—The Gilberte Coat for a girl of 9 or 10, of Cheviot, with *revers* and cape. It will take 3 yds. Cheviot; 18 buttons. For the back view see Plate the Second, No. 379.

Fig. 6.—(392).—The Tancredi, body pleated front and back and trimmed with *velours-moiré*; *bouillonné* underskirt edged by a small velvet *plissé*. Will require for a girl of 11, 5 yds. material; 2 yds. velvet; 18 buttons.

Fig. 7.—(393).—The Juana Coat for a girl of 14 to 16, made of cloth or *cachemire*, double-breasted. It may be made *plissé* behind, or to open like the front view. Quantities required: 2½ yds. cloth; 30 buttons.

#### PLATE THE SEVENTH.

Fig. 1.—(394).—The Flora Costume of fancy material tailor-made, with round jacket, trimmed with velvet. The overskirt is well draped over a *plissé* underskirt. Will require 13 yds. material; 1½ yds. velvet; 24 buttons.

Fig. 2.—(395).—The Papillonne Morning Costume of brown *cachemire*; the jacket is round with *revers* and cuffs, and the back is pleated. The overskirt is laid in folds in front, and *bouffant* behind, over a double *plissé* underskirt. It will take 12 yds. *cachemire*; 18 buttons.

Fig. 3.—(396).—The Sirène Black *Cachemire* Costume trimmed with satin pipings. The body is of the Redingote style; the overskirt is draped sideways, is well pleated and piped with satin. The underskirt is composed of *bouillonnés* and gathered flounces. Quantities required: 14 yds. *cachemire*; 2 yds. satin; 18 buttons.

Fig. 4.—(214).—The Olivette Jacket double-breasted, tailor-made. This is a very becoming and stylish garment, and will take 2½ yds. cloth; 24 buttons.

Fig. 5.—(696).—The Rubens Jacket, trimmed with velvet *revers*. It is double-breasted, and will require 2½ yds. cloth; 24 buttons.

Fig. 6.—(397).—The Lamballe, an elegant visite mantle of cloth with *moiré* bows and *plissés*, and richly trimmed with *passementerie*. It will require 3 yds. cloth; 2 yds. *moiré*; 8 yds. cord; 2 yds. *passementerie*; 12 large *passementerie* buttons.

#### PLATE THE EIGHTH.

Fig. 1.—(393).—The Wodehouse Promenade Costume. The jacket and the underskirt are made of woollen material, and the overskirt of *broché*. The jacket is round at back, well-fitting, with a long cape and turn-down collar, trimmed with braid. The overskirt is elegantly draped back and front over a long *plissé* underskirt. Quantities required: 11 yds. woollen material; 4½ yds. *broché*; 18 yds. braid; 18 buttons.

Fig. 2.—(399).—The Fiennes Redingote Jacket, double-breasted, with a narrow stand-up collar. The back seam may be left slightly open if desired; the seam at waist must be carried all round. In the back view the line has been omitted. Will take 5 yds. cloth, single width; 24 buttons.

Fig. 3.—(401).—The Mavia Mantle of *velours broché*, trimmed with *chenille* fringe all round and down the front; the cape is trimmed with Spanish lace. This elegant mantle will require 8 yds. *broché*; 7 yds. lace; 6 yds. fringe.

Fig. 4.—(402).—The Fremantle Cloak of black *cachemire*, trimmed back and front with satin *bouillonné* and fringe. Will take 5 yds. *cachemire*; 4 yds. satin; 5 yds. *passementerie*; 5 yds. fringe.

## VOWED AT A GRAVE.

### A STORY OF TO-DAY.

By G. EWART FLEMING.

#### CHAPTER II.

##### ALICE IS CROSS-EXAMINED.



ALL tyrants, domestic and otherwise, have need of spies, and Mrs. Hamilton, who was somewhat of a tyrant in her capacity as mistress of Dangerfield Vicarage, had her special spy and tale-bearer snugly located within the ivy-covered walls, in the person of a sleek and smug-looking parlor-maid, Matilda Tippin by name.

The bower of this young person, very high up among the red old chimney stacks of the Vicarage looked, with the eye of a little window, over the trees of the lawn, and through the grassy shrubbery-walk.

Matilda Tippin, having heard from simple Jane, the housemaid, the evening before, that young Mr. Guest of Deepton had given her a letter for Miss Alice, was on the look-out, and while the rest of the Vicarage household was yet wrapped in slumber on that dewy summer morning, prim Matilda Tippin had kept watch, and had been rewarded by seeing first Harry Guest, walking quickly along the water-path, and then her young mistress's flying figure as it scudded down the shrubbery-walk to keep the last tryst with her lover.

It was a part of Matilda Tippin's duty to attend as body-servant upon Mrs. Hamilton, and during the course of that morning's toilet this invaluable servant told her story, thus giving her mistress the key to the enigma of Alice's unusual absence at the ringing of the bell for prayers.

Matilda Tippin had Linsfolk in Deepton, and possessed many interesting items to eke out her story concerning Miss Alice and Mr. Harry Guest, news which she had picked up from time to time in her visits to the little town, and which lost nothing of their significance by the manner of her recital.



Mrs. Hamilton was, therefore, well primed with facts wherewith to tax her recalcitrant niece when that young lady should respond to her summons, and meanwhile she waited in her room with a grim look on her hard face until Alice made her appearance.

Poor Harry Guest, youthful, *débonnair* and thoughtless, was no favorite with stately Mrs. Hamilton. She had known him for a year or two rather intimately, for he had joined the Dangerfield village choir *con amore*, and walked two miles and back every Sunday to sing in the services, and was never absent from the week-night practice. Mrs. Hamilton herself trained the choir, taking great pride in it, and she was at first inclined to believe that a pure love for Church music, and for her choir in particular, was the cause of Harry Guest's devotion.

Little by little, however, a doubt grew in her mind; the young man's glance often wandered from hymn-book or psalter in practising time to the slender figure seated at the harmonium, and often when Mrs. Hamilton asked him some all-important question concerning the work in hand, his eyes were fixed on the fair face of Alice Liddell, the accompanist.

From the time that her suspicions were first aroused Mrs. Hamilton set herself, silently and determinately, to thwart the young man's hopes. Harry Guest was too clear-sighted (though in love) to mistake the lady's feelings towards him, and with the hot impetuosity of youth he offended yet more deeply by showing Mrs. Hamilton that he was aware of her tactics, and meant to do his best to defeat them.

Once only did her aunt speak to Alice Liddell on the subject of her unacknowledged lover, and then in terms so severe and uncompromising that Alice's heart sank within her, and with that tendency to self-repression—almost deceit—which is inherent in timid natures, she checked the expressions of appeal she was about to make for Mrs. Hamilton's indulgence in the matter, and retired within herself.

But she continued to see her lover, sometimes by chance in the busy little streets of Deepton, oftener still by appointment in the hazel copse by the brookside in Dangerfield Chase.

Vainly had Harry Guest implored her to suffer him to ask her father's sanction to their love. He felt mean and cowardly in meeting the vicar's daughter by stealth, but time and use deadened this feeling in his heart, and as his prospects were of the vaguest, and his present means only conspicuous by their absence, he felt that he could hardly ask the father of

such a lovely girl as Alice Liddell for his daughter's hand, knowing well that the father's first question would refer to his ability to support a wife.

He had cherished vague hopes of help and advancement from his master and patron, Mr. Marston, the lawyer of Deepton, who had had the charge of his education, and who had received him into his office as a junior clerk the week after he left Deepton Grammar School, but these vague hopes had now vanished in thin air. He had pressed Mr. Marston to tell him something of his early history, of his parents, of friends who might, perchance, interest themselves in his favor, but a few curt sentences from the hard old lawyer had dissipated his vague dreams.

"Look here, my lad," Mr. Marston said, when Harry had made his appeal in his bright, impetuous fashion, "look here, my lad, don't ask me any more questions about your parents, if you don't want to hear unpleasant facts. It was a good thing for you that they both died before you were old enough to know the disgrace which they brought on you. Remember you have no money, but you can work. Your father's name, if I told it to you, would be a drawback to your getting honest employment, so make the best of the name and chance I have given you."

James Marston lied to the lad when he said this, but the cruel words worked their effect. Harry Guest sought to know no more about his parents.

"I will make a name and money for myself," he cried, in the fervour of his fresh undaunted youth.

"Do, if you can," was the chilling reply, but the cold words had no power to vex Harry Guest.

He would make name and wealth, and when he offered these to Alice Liddell there would be no question of those doubtful parents. If there were verily disgrace about their names—and Mr. Marston could have no motive for deceiving him, he thought—it was better that he should not know of it. It would only hinder him in his upward path, drag him back in his climbing after wealth and honor. Doubt he could and would endure: it might even spur him on to more arduous endeavours after an assured status among his fellow men, but certain knowledge of disgrace would paralyse his best endeavours, and drown the hopeful aims of his youth in the dark waters of despair.

So, finding that Mr. Marston had no quixotic views of adopting him, taking him into part-

nership, or otherwise providing for him, Harry Guest, inspired by mighty first love, turned him about to make a better thing of his life than he was likely ever to do in such a small, behind-the-times place as Deepton.

A letter from his old playmate and chum, Sidney Darrell, decided his plans.

Sidney Darrell was one of the lucky few who had made a good thing of going to California, and he wrote a glowing account of his successful and adventurous life to Harry Guest, warmly urging him to "come across the herring-pond and try his luck too."

To a heart and soul like Harry Guest's the temptation was a strong one. It would have had great charms to the most home-keeping youth, and in Harry's case the glamour was more powerful, because he saw at the end of a successful year or two the sure and certain reward of his toil—home, love, and Alice.

His mind was soon made up, his simple plans easily arranged, Sidney Darrell communicated with, and all things in readiness for his departure. His parting with his betrothed we have seen, and he was already steaming away on the first stage of his outward-bound journey when Alice, trembling and terror-stricken, sought her aunt's room, to undergo the cross-examination which she felt was imminent.

Mrs. Hamilton was seated at her desk as Alice entered the room, and she pointed to a chair without speaking, and continued her writing for a few minutes after her niece was seated, in obedience to her mute command.

At length she put down her pen, pushed aside the half-covered sheet, and turned to Alice.

"You know what I have to say to you, Alice," she began, in cold, severe tones.

"I—I do not think—," stammered the blushing girl.

"Yes, Alice, you are quite aware of the purpose I had in sending for you this morning. Do not seek to deny anything, for I know all. I know where you were this morning. Now tell me, without prevarication, how far have matters gone between you and Mr. Guest?"

"We are engaged," faltered Alice, still blushing furiously.

"You are engaged!" was the contemptuous reply, "and how long has this interesting engagement been going on?"

"I don't know," said the poor girl, confounded by the harsh manner of her questioner.

"Nor does it matter," replied Mrs. Hamilton, "since the matter must end here."

"Oh, aunt," cried Alice, "it is impossible.

I am promised to Harry. I could not break it off. It would kill me."

A deadly paleness spread over the girl's face, and she gasped aloud in her strong emotion.

Mrs. Hamilton rose in alarm, and supported the half-fainting figure. Her native good sense warned her not to push matters too far. She remembered such a look on another's face fifteen years before: on the face of this girl's mother, when she was treated with harshness and suspicion, and Alice Liddell's mother had died very young.

"I must not say more now," she thought, and she stroked the girl's head with an unworldly gentle hand, till Alice looked up and smiled.

"I will not scold you to-day, Alice," she said, trying to smile back into the gentle eyes that looked so pleadingly into her own, "but I must ask you one question. Do you intend to correspond with this young man?"

"I suppose he will write," faltered Alice.

"And you will reply?"

"I suppose so."

"And when do you expect to receive his first letter?"

"He said he would post one to-night at Liverpool. He sails to-morrow."

"And you?"

"I cannot write until he gives me a fixed address in America."

"That is well," replied Mrs. Hamilton.

"Alice, I do not wish to be hard with you, but promise me one thing. You will not send any written communication to this young man unless I have first seen it."

"Oh, Aunt Anna," cried the girl in alarm.

"I mean it, Alice," was the stern reply.

"Young Guest's family is unknown to us. He has no friends with whom we are acquainted, and I should be doing less than my duty to your father and yourself if I did not insist upon this."

"Then," said Alice, timidly, after a few minutes' pause, "do I understand that you will sanction our engagement if I let you see our correspondence?"

"I have no wish to read Mr. Guest's epistles," was the frigid reply.

"But," pursued the girl, "in reading mine you mean that you will —"

"I will commit myself to nothing, Alice," replied Mrs. Hamilton, in a cold decided tone, "but if Mr. Guest furnishes you with an address on his arrival in America, I must certainly see your reply to that communication."

"And papa —?"

"I shall not trouble your papa with any mention of the subject until I see how matters are likely to turn out. Now go back to your sister, and try as far as you can to dismiss the subject from your mind. I am going to Deepton this morning, and shall expect to see your face quite calm and untroubled when we meet at luncheon."

Mrs. Hamilton waved her hand with a gesture of dismissal, and Alice Liddell turned sorrowfully away, not to the drawing-room where Christina still waited for her unfinished lesson, but to her bed-room, where, with the door locked upon her, she gave full vent to the sorrow of her young heart.

Ah! if that heart had been stronger, braver than it was, how much of sorrow had been spared for Alice Liddell and for others. Had she taken her heart in her hand with all its love and its grief, and gone to her father, who alone of all the world had the right to control her—if she had told him of her young lover, and sought his counsel and protection, all might have been well with her.

Mr. Liddell was a bookworm—a visionary, perhaps. His young wife had faded before his eyes, and he had never marked the paling cheeks and dwindling figure, but he had loved her, and if she had complained to him of the tyranny of his sister, then newly-widowed and an inmate of their home, he would have bestirred himself on behalf of his wife, and lasting peace would have been restored to their hearthstone. But the wife kept silence from love, as now the daughter kept silence from cowardice, and so the one man whose duty it was to have guarded and sheltered these tender women of his own from harm, was the last to hear of any discomfort which befell them.

But Alice was to blame, as all cowards are to blame, whether moral or physical; she drew her garment over the wound in her heart, which was dropping blood at every step, and kept silence, while the one friend in all the world who might have helped her—her own father—pored over his book unconscious that his child's heart was aching almost to death.

### CHAPTER III.

#### MR. MARSTON'S OFFICE.

Mr. Marston, the solicitor of Deepton, was sitting in his office on the same morning, immersed in his business letters.

A smart-looking clerk who supplied Harry Guest's place from time to time entered the room in response to his master's summons, and departed to fulfil instructions.

At length the first rush of business seemed over, and Mr. Marston leaned back in his chair as if to snatch a few minutes' rest from his labors. His limbs indeed reposed, but it was easy to see from the concentrated look of the eyes and forehead, that the lawyer's brain was far from resting.

After a few minutes he took from an open drawer in his desk a letter. It was a farewell epistle from Harry Guest, thanking the only friend of his boyhood for the protection afforded to his helpless infancy, and for the education which, at least, placed him on a level with other working men. "I go with a good heart, Mr. Marston," the letter concluded, "and if I ever come back a rich man I hope you will let me repay you the money part of the debt I owe you. Your kindness I can never repay, the more especially as I have always had a fear that my poor parents must have involved you in trouble of some kind."

The letter fell from the lawyer's hand, and a spasm as of acute pain came over his face.

"Trouble of some kind," he muttered, "ah, my fine young fellow, they brought me such trouble as you can never understand with your sunshiny, shallow nature. *Your poor parents!*"

There was a mocking sound in the harsh laugh which fell from his thin lips, but he checked his uncanny mirth as a knock sounded at his door.

The clerk entered, obedient to his permission.

"A lady to see you, sir," he said, presenting a card.

"Mrs. Hamilton, *Dangerfield Vicarage*," read the lawyer. "Show the lady in, Simpson."

Mr. Marston was well acquainted in a surface fashion, with the comely, haughty-looking lady who was ushered in obsequiously by Simpson. They had been in the habit of meeting any time this twenty years at the various dinners and other *réunions* by which Deepton cemented the chains of friendship between itself and the country round. Besides this, the connection between the lawyer and the Vicarage household had been the closer on account of the various charities which the absent Sir Robert Dangerfield desired his agent to have distributed among the Dangerfield poor, in which good work the vicar and his family naturally assisted.

"This is an unexpected pleasure, Mrs. Hamilton," said the lawyer, handing his visitor a chair.

"I was in Deepton this morning on ordinary business, Mr. Marston," replied the lady, "and



I call upon you to ask a few questions on a delicate subject."

"I am at your service, madam," replied the lawyer, with a grave bow.

"My business refers to a young gentleman until lately, I believe, employed in your office—Mr. Guest."

Mr. Marston bowed, but did not reply, and Mrs. Hamilton continued:

"He has now left your employment, I believe."

"He has," was the terse reply.

"Can you furnish me with any particulars as to his antecedents, his parents, or other connections?"

"Why do you ask, Mrs. Hamilton?"

"I will be frank with you, Mr. Marston," replied the lady. "It has come to my knowledge that Mr. Guest has been clandestinely paying attentions to my niece, Miss Liddell. He joined the Dangerfield Choir a year or so ago, and it was doubtless during that slight connection with us that the attachment between the two young people was formed."

"I understand," said Mr. Marston, gravely.

"You are aware that though my niece has no fortune, her family connections on both sides (her mother, as you know, was the daughter of a peer) warrant us in desiring a suitable marriage for her."

"Certainly."

"I daresay you will also remember, Mr. Marston, that Alice Liddell is a very beautiful girl, and may, therefore, marry well if —"

"If," supplemented Mr. Marston, "she does not get into an undesirable entanglement. I understand."

"And this young man?" hazarded the lady.

"Is about as unsuitable a match as she could possibly meet with."

"I feared as much," replied Mrs. Hamilton; "then his parents, his connections, I conclude are —"

"Mrs. Hamilton, young Harry Guest has no parents or connections. I am not at liberty to speak to you of his affairs, more especially as you so fully recognise the unsuitability of his entering your family, but this much I can assure you, they will not bear close inspection. If Harry Guest marries, it ought to be when he comes to years of discretion, and then only when he has chosen a wife with means and power to help him forward in the world."

"And," said Mrs. Hamilton, quietly, "you are, I believe, his only friend at present?"

"Exactly."

"Then I am to understand that you would

not use your influence to promote his marriage with my niece."

"Certainly not."

"In fact, that your influence would be used against it?"

"My influence, if I had any, which I have not, would certainly be used to prevent such a marriage."

"That is all, Mr. Marston, thank you. I have a great respect for you, and so has my brother, and I wished to know exactly how you felt about the matter. I have not discussed it with Mr. Liddell, nor shall I now do so, for so unsuitable an engagement cannot be cancelled too soon."

"Miss Alice will do better," was the dry rejoinder, and Mr. Marston dismissed the subject. "I have news this morning which will electrify Deepton and Dangerfield, and I will let you be the first to hear it, Mrs. Hamilton. Sir Robert Dangerfield is coming to live at the Chase. He is on his way home now."

Mrs. Hamilton drove rapidly back to Dangerfield Vicarage after her interview with the Deepton lawyer. Her purpose had been to discover whether Mr. Marston had any intention of providing for Harry Guest—a not unlikely thing, as it seemed to her, seeing that the old man was a rich bachelor without kith or kin. If the accumulated wealth which made Mr. Marston a considerable man in Deepton were, at any future time, to enrich Harry Guest, then Alice might become his wife, but it behoved her, she felt, to make sure of this.

She had made sure—that it was not to be, and her mind was made up concerning Alice and her lover. There should be no violent opposition, but little by little, like water dropping on a stone, she meant that the tie between the lovers should be worn away.

And always while she mused, during her drive, Mr. Marston's news recurred to her mind,—

"Sir Robert Dangerfield is coming to live at the Chase."

When Mrs. Hamilton left him, Mr. Marston gave himself up to profound thought, unpleasant thought it would seem, from the grave and sullen expression of his countenance.

But when the noon-day chimes broke on the silence he rose from his seat, and pushed away Harry Guest's letter, which until now had lain open before him.

"Why should I spare him?" he muttered, with a lowering brow, "why should I be ten-

der to him and his callow love-story? Was she so tender to me and to my love that I should have pity on her son, and help him to his heart's desire?"

(To be continued.)

## NOT DIVIDED.

Not when between us roll the waters dark  
Of that vast sea whose name we whisper, Death,  
Will love die out for us, its vital spark  
Hath better, higher life than mortal breath.  
Not all the awful silence of the grave,  
The desolating darkness of the tomb,  
Shall fright the spirits love hath made so brave,  
For heart will comfort heart in that dread gloom.  
If for a brief, blank moment clasping hands  
Part and are parted in the awful strife,  
If for a breath-space one lone spirit stands  
Upon the confines of this lower life,  
Love yet will speak, love yet will make reply,  
Still not divided, though Death passeth by.

Not when the common task-work of the earth  
Is changed for other, limitless and strange,  
Will those sweet sympathies which had their birth  
In labour wrought together, suffer change.  
We who have toiled in unison all day,  
Humbly observant of good end in view,  
Shall find new labour in a better way,  
And, not divided, work good work and true.  
Beyond that sea too deep for plummet's sound,  
Through the fair portals of eternal day,  
Where power no limit hath, nor wisdom bound,  
In that bright "region very far away,"  
Shall we, secure from fear of banishment,  
Still, not divided, work and be content.

From "Poems and Sonnets," by HARRIETT STOCKALL.

## BRITISH WOOLLEN INDUSTRIES.

A very interesting meeting was held in the afternoon of Feb. 14th, by the kind permission of the Lord Mayor, in the Egyptian Hall of the Mansion House, to consider the question of encouraging British woollen manufactures. The Lord Mayor was the president, and among the company were the Duke of Manchester, the Marquis of Salisbury, K.G., the Earl of Jersey, Lord Arthur Hill, M.P., Colonel Paget, M.P., Mr. Pell, M.P., Mr. Heneage, M.P., Sir Massey Lopes, M.P., Mr. Duckham, M.P., Mr. Ecroyd, M.P., Mr. Walter Long, M.P., Sir John Ennis, Mr. Cropper, M.P., Colonel Tottenham, M.P., Sir A. Sassoon, Colonel North, M.P., Admiral Duncan, Mr. James Whitehead, Mr. Alderman Fowler, M.P., Sir B. T. Brandreth Gibbs, Mr. Coleridge Kennard, Mr. Sheriff Ogg, &c., &c., and representatives of many of the wholesale and retail woollen and drapery establishments in the metropolis. Among the ladies present were the Lady Mayoress, the Countess of Bective, Maria Marchioness of Ailesbury, the Countess of Mayo, the Countess De La Warr, Mrs. Ogg, the Countess of Ilchester, the Countess of Dartrey, Lady Adeliza Manners, Lady Augustus Herve, Lady Catherine Vane, Lady Lisgar, Lady Denison, Lady Benedict, Hon. Mrs. Edward Stanhope, Lady Doreen Long, Lady Charlotte Fletcher, Lady Peek, Lady Florence Barnardiston, the Dowager Countess of Mar, Hon. Mrs. Albany Erskine, Lady Vane, Lady Ingilby, Lady Mary Egerton, Lady Heu-

niker, Hon. Mrs. Napier, Hon. Mrs. Polhill Turner, &c., &c.

The Lord Mayor opened the proceedings in a few telling words, and was followed by Mr. J. A. Mitchell, who furnished some valuable statistics as to the present and former sales of British wools.

The Marquis of Salisbury, who was most warmly received, then made a very able speech on the question, in which his lordship, after some humorous remarks on fashion in general, said:—"This gigantic force—this hidden and anonymous power, like all other powers, was open to influence, to motives, to representations, or at least to entreaty; and, therefore, part of their object was to address those in whose hands the decrees of fashion rested, to entreat them to have regard to, in determining the fashions, something more important than the taste or caprice of the moment, viz., to the great material needs which the hour had brought forth—the interests of those classes, which, by every consideration of patriotism, they were bound to regard . . . Perhaps they might be successful in producing an insurrection . . . They might persuade the ladies of England even if it was not the fashion, to see that goods that came of British origin, and which had given employment to numbers of British artisans, farmers, and labourers, were worthy of their consideration and their preference. Of course they need not ask if they would prefer the worse to the better. They were not asking if they would set aside any solid recommendations which any particular class of foreign goods might have: but in respect to the enormous mass of their purchases which were merely dictated by those motives which collectively went together under the name of fashion, they did ask that they would remember that there was something more important than the gratification of their own taste, however legitimate a gratification it might be. Something more important than that depended upon their purchases, namely, that each one of them, as they made selections, did, in his or her sphere of proportion, determine whether large bodies of English artisans and of English agriculturists should flourish or decay; whether industries should be permanent which had given employment and comfort to great numbers, or whether they should die away; whether sources of prosperity in the country should flow on with a new and abundant volume, or whether in respect of some of the most important branches they should dry up. He need not dwell further upon the considerations which the size of the meeting and the names of those present, and the vigour the movement has assumed, would enforce more completely than words he could use would do. He felt, however, convinced that in appealing to the ladies of the country he need not lay stress upon such considerations, for if they had hitherto passed them by it was because they had never thought the preference they made had any important national bearing, and he thought they would willingly sacrifice any feelings or any caprice—if he might use the word—which had hitherto guided their choice, in order to ensure the constant and sustaining industries of those classes who, in the few years past, had suffered so deeply, and on whose welfare and good feeling the prosperity and greatness of all the classes in the Empire depended."

After able speeches from Sir Massey Lopes, M.P., Mr. Cropper, M.P., Mr. Ecroyd, M.P., Mr. Duckham, M.P., Mr. Pell, M.P., and Colonel Tottenham, M.P.,

Mr. Henry Mitchell moved: "That the best thanks of this meeting be given to their Royal Highnesses and other ladies who have so cordially co-operated with the Countess of Bective in promoting the objects of the Association, and request them to continue their laudable exertions until the object be fully obtained."

Mr. Foster seconded the motion, which was carried, Lord Arthur Hill replying on behalf of the association.

The Marquis of Salisbury then proposed a vote of thanks to the Lord Mayor in room of Lord Bective, who was unable to be present, saying there was no object over which the Lord Mayor had the opportunity to preside in which his efforts had been more worthily bestowed.

Sir Robert Carden, M.P. seconded, and the Lord Mayor replying, brought the proceedings to a close.

Doubtless the movement, in which the Countess of Bective has worked so admirably, will have received a powerful impetus from this largely-attended and influential meeting, and her ladyship has earned the praise and thanks of all Englishmen and Englishwomen who love their country and its interests, by her spirited and patient endeavours to benefit the community at large.

## The Court and High Life.

**W**E understand that the Queen's physicians desire a change of air and comparative rest for Her Majesty for a few weeks, and it is, therefore, the intention of the Queen to go in March to Mentone. All loyal subjects will, we are sure, unite in the earnest hope that this step will prove of lasting benefit to the health of our beloved Sovereign. Her Majesty will be accompanied by H.R.H. the Princess Beatrice. The Queen held a Drawing Room at Buckingham Palace on Feb. 17th, after which date the Court removed to Windsor.

Their Royal Highnesses the Prince and Princess of Wales, with the three princesses, are at Marlborough House for the season. Their sons, Princes Albert Victor and George of Wales are on their homeward way, and they are to visit Egypt among other places.

The Princess Christian has returned from her visit to the German Crown Prince and Princess. H.R.H. Prince Christian remained for a longer stay in Berlin.

The Duchess of Connaught is rapidly recovering her strength, and remains at present at Windsor Castle.

The marriage of H.R.H. Prince Leopold (Duke of Albany) with Princess Hélène of Waldeck Pyrmont will take place in March at Windsor. It is probable that the King and Queen of the Netherlands, as well as the princely parents of the bride, will be present at the interesting ceremony. H.S.H. the Princess Hélène has been on a visit to the Queen at Windsor Castle.

Her Imperial Majesty the Empress of Austria has enjoyed very good sport with the various packs of hounds in North Shropshire and North Staffordshire. Her Majesty is staying at her last year's quarters—Combermere Abbey, Wrenbury, the seat of Viscount Combermere.

The marriage of Mr. A'Court, eldest son of Mr. A'Court Repington, to Miss Mellony Catherine, second daughter of the late Col. Scobell, of the Abbey, Pershore, and niece of Mrs. Higford Burr of Aldermaston, took place at St. Peter's Eaton Square, on Feb. 11th.

The remains of the Earl of Lonsdale, who died at his residence in Carlton House Terrace on Feb. 8th, were interred on the 14th in the family mausoleum at Lowther Castle. The deceased peer, who was in his 27th year, died from inflammation of the lungs. He married, in 1873, Lady Constance Gladys Herbert, sister of the Earl of Pembroke, and leaves an infant daughter, born in 1881. The late earl's title devolves on his brother, the Hon. Hugh Lowther, who is married to Lady Grace, sister of the present Marquis of Huntley.

## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### HER MAJESTY'S.

Mr. Carl Rosa's English Opera Company are doing well here. Among the works produced during the month we have had Balfe's *Moro*, Benedict's *Lily of Killarney*, Wagner's *Tannhauser*, also *Lohengrin*, *Mignon*, *Faust*, &c., &c. The popular prices and other concessions, coupled with the nature of the performance, render the scheme a worthy one, and deserving of the success it has won.

### DRURY LANE.

*Robinson Crusoe*, the wonderful pantomime, has taken a fresh lease of life, and with new dresses, new effects, new jokes, new songs, and new dances, has entered upon a second edition, which promises to last until German Opera shall claim the "national theatre" for its own.

### THE HAYMARKET.

*Ours*, with its powerful cast and the attraction of Mrs. Langtry, continues to fill this charming house, and affords a real artistic treat to its many patrons.

### THE PRINCESS'S.

*The Lights o' London* shine on, and the time seems as far off as ever when they are to be turned down, or put out. The excellence of the plot, the smartness of the dialogue, the perfection of the scenery, and the first-rate acting, combine to make Mr. G. R. Sims's play a signal success.

### THE GLOBE.

On Feb. 20th *The Cynic* gave way for the production of *Mankind*, the great sensational drama by Messrs. Paul Meritt and George Conquest, which was such a success at the Surrey Theatre before Christmas. Mr. George Conquest appears in his original character, Daniel Groodge, a really wonderful creation, and is well supported by Messrs. Kyrie Bellew, Rosier, Cruikshank, Wilton, and Hamilton, with Mesdames Marie Litton, Goldney, Claremont, H. Claremont, Meredith, and little Katie Barry.

*Two Roses* is still running at the LYCEUM, and *Taken from Life* at the ADELPHI; *The Squire* and *The Colonel* charm their respective admirers at the ST. JAMES'S and the PRINCE OF WALES'S, and *The School for Scandal* draws well at the VAUDEVILLE. *Aladdin* at the GAIETY, *Manola* at the STRAND, and the *Mascotte* at the COMEDY have a fair share of public favor, which they seem likely to hold for a long time. SADLER'S WELLS has re-opened under the management of Mr. M. Robson, with the powerful drama *A Faithful Heart*. *Mother-in-Law* still attracts at the OPERA COMIQUE, and *Pluto* preceded by *Frou-Frou* at the ROYALTY. A new play by Mr. Burnand, entitled *The Manager*, has been produced at the COURT, the performance being preceded by *My Little Girl*, a new comedieta by Dion G. Boucicault.

### ROWLANDS' ODONTO.

Once more—and because no one can repeat a good thing too often—we desire to say a word in praise of the above delightful preparation. All who desire sound and white teeth should use it, and we are convinced that anyone, old or young, who has once taken to it will never discontinue it. Health depends in a great measure on the state of the teeth, and the existence of a powder which is so pleasant in its use, and so beneficial in its results as Rowlands' Odonto, or Pearl Dentifrice, is indeed a blessing.

## CORRESPONDENCE.

\* \* Owing to press of matter we are compelled, this month, to answer our correspondents by post.



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### NOTICES TO CORRESPONDENTS.

\*.\* All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one day, caused by the Government regulations for examining Book Packages. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

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It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1½d. each pattern. We provide envelopes without charge. Stamps for postage must be sent with the order.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

### \*.\* PARIS MODEL PATTERNS FOR LADIES.

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- P.—The Dover Travelling Costume. Planted blouse Bodice, with belt and upper skirt.
- Q.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.
- R.—Indoor Toilette. Draped polonaise tunique, with waistbelt.
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- No. 493.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- Large-sized Patterns.*
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- 496.—Polonaise Princesses for a chest measure of 44 inches.
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- 225.—The Grunville Polonaise and Scarf. 6d.
- 226.—The Surtees Black Silk Costume. Corsage, upper skirt, and bouffant. 7d.
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- 243.—Costume for a young lady of 16. 6d.
- 244.—Close-fitting Mother Hubbard Mantle, new style. 7d.
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- 277.—Promenade Toilette. 6d.
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- 272.—Morning Costume. 6d.
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- 274A.—Costume for Home. 9d.

### NOVEMBER, 1881.

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- 283.—The Allington Promenade Toilette. Gathered Basque Bodice and Draperies of skirt. 9d.
- 281.—The Templemore Afternoon Tea Gown. 6d.
- 282.—The Alice Home Toilette. Polonaise and bouffant. 6d.
- 284.—The Alberta Visite. 6d.
- 285.—The Stonor Morning Costume. Skirt draperies and bouffant. 6d.
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- 288.—The Frederica Princess Costume. 6d.
- 289.—The Edgcombe Visiting Costume. Corsage, tunique, polonaise, and bouffant. 7d.
- 290.—The Headfort Toilette. 9d.
- 291A.—The Beatrice Costume. 9d.
- 294.—The Maud: a young Lady's Costume. 6d.
- 295.—Young Lady's Promenade Costume. 6d.
- 296.—The Eulalia Toilette. 9d.
- 297.—The Boulagne Toilette. 9d.

### DECEMBER, 1881.

- 298.—The Alicia Promenade Costume. Corsage, upper skirt, and bouffant. 9d.
- 301.—The Daisy Ball Toilette. 6d.
- 302.—Theatre and Dinner Costume of black velvet and satin. 9d.
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- 304.—The Ruperta Promenade Costume. 6d.
- 306.—The Argyll Promenade Dress. Corsage, folded tunic, and draperies. 6d.
- 307.—The Theodosia, a Young Lady's Visiting Toilette. 6d.
- 309.—The Louise Walking Costume for velvet and satin. Long polonaise. 6d.
- 400.—The Ilchester Visiting Costume. Gathered polonaise. 6d.
- 319.—The Athole Promenade Costume. D.B. Corsage, cape, and upper skirt. 9d.
- 320.—The Mildred Promenade Costume. Gathered polonaise. 6d.

### JANUARY, 1882.

- 323.—The Helene Promenade Costume. Corsage, upper skirt, and bouffant. 6d.
- 324.—The Lascelles Visiting Costume. Corsage, tunique, and bouffant. 7d.
- 326.—The Frankfort Morning Toilette. Corsage and draperies of skirt. 6d.
- 327.—Elegant Sortie du Bal. 6d.
- 328.—Young Lady's Theatre or Ball Costume. 6d.

- 329.—The Waldeck Dinner Dress. Corsage, Tunique and train. 6d.
- 331.—The Lennox Visiting Costume. Double-breasted Redingote and bouffant. 7d.
- 332.—Little Girl's Paletot. 3d.
- 334.—The Paulyn Visiting Costume. Corsage and upper skirt. 6d.
- 344.—The Churchill Costume. Corsage, with cape and skirt draperies. 6d.

### FEBRUARY, 1882.

- 348.—The Lambert Promenade Costume. Double-breasted Polonaise, with draped skirt. 6d.
- 349.—The Margareta Visiting Costume. Pointed corsage, upper skirt, paniers, and drapery. 9d.
- 350.—The Georgian Tea Gown, with plastron. 6d.
- 351.—The Charlemont Evening Toilette. Gathered bodice, skirt, drapery, and bouffant. 6d.
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- 356.—The La Touche Promenade Costume. Pointed tunique and scarf. 6d.
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- 360.—The Irene Visiting Costume. Pointed corsage, paniers, and bouffant. 6d.
- 361.—The Urania Half-mourning Costume. Corsage a gilet, upper skirt, and bouffant. 7d.
- 362.—The Melosina Promenade Toilette. Polonaise tunique. 6d.
- 363.—The Fubola Promenade Costume. 9d.
- 364.—The Cousine Outdoor Costume. 9d.
- 365 & 365A.—The Camargo Promenade Costume. 9d.
- 368.—The Beatrice Afternoon Toilette. 9d.
- 369.—Parisian Costume. 6d.
- 369.—Dinner Toilette. 9d.

### PATTERNS FOR MARCH, 1882.

#### Plate 1.

- 372.—The Paris Promenade Costume. Princesses polonaise a gilet. 6d.
- 373.—The Mellony Reception Toilette. Open polonaise, with vest. 9d.
- 374.—The Hohenlohe Promenade Costume. Pointed corsage, draped tablier, and bouffant. 7d.

#### Plate 2.

### JUVENILE COSTUMES.

- 375.—The Alice Toilette for child of six. 3d.
- 376.—The Fanny Costume for child of eight. (The Corsage is given full-sized.) 3d.
- 377.—The Adèle Costume for girl from 12 to 16. 6d.
- 378.—The Clara Costume. Draped polonaise with cape, for girl from 14 to 16. 6d.
- 379.—The Paway Coat for child of five. 3d.
- 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 3d. (The Jacket is given full-sized.)

#### Plate 3.

- 331.—The Philippa Promenade Costume. Redingote jacket, tunique, and bouffant. 7d.
- 382.—The Cameron Black Silk Toilette. 9d.
- 383.—The Portugal Visiting Costume. Pointed corsage and draped tunique. 7d.

#### Plate 4.

- 384.—Young Lady's Afternoon Costume. Draped polonaise. 6d.
- 385.—The Wynn Black Cashmere Costume. Pointed corsage and draped overskirt. 9d.
- 386.—The Kennedy Promenade Costume. Corsage Redingote, overskirt, and cape. 7d.

#### Plate 6.

- 340.—The Louise Coat for a child of five. 3d.
- 387.—The Amelia Costume for girl of 12. 6d.
- 175.—The Victoire Toilette for child of five. 3d.
- 389.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.
- 391.—Same as 379.
- 392.—The Tancrède pleated Dress for a girl of 11. 6d.
- 393.—The Juana double-breasted Coat for a girl of fourteen to sixteen. 6d.

#### Plate 7.

- 394.—The Flora Costume. 6d.
- 395.—The Papillon Morning Costume. 6d.
- 396.—The Irene Black Cashmere Costume. Corsage Redingote, draped upper skirt. 9d.
- 214.—The Olivette Jacket. Double-breasted. 6d.
- 696.—The Rubens Jacket, double-breasted. 6d.
- 397.—The Lamballe Visite. 6d.

#### Plate 8.

- 398.—The Wodehouse Promenade Costume. Jacket, overskirt, and deep cape. 9d.
- 399.—The Fiennes Redingote Jacket. 6d.
- 401.—The Mavis Visite. 7d.
- 402.—The Fremantle Cloak. 7d.

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 „ 347.—The Wicklow Visite Mantle. 6d.  
 „ 315.—The Djelma Visite Mantle. 6d.  
 „ 379a.—The Tallman Jacket; double-breasted; semi-tight-fitting. 6d.  
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 „ 98.—The Mimbrel jacket for silk or poplin.  
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 „ 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.  
 „ 102.—The Derby Dust Cloak. Visite style.  
 „ 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.  
 „ 104.—The Mother Shipton Mantle.  
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 M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
 M 7.—Half-Mourning Costume. Corsage Princesses, draperies and bouffant.  
 M 8.—Mourning Costume. Corsage-Redingote and skirt.  
 M 9.—Mourning Costume. Corsage and Tunique.  
 M 10.—Deep Mourning Costume.  
 M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
 M 12.—Half-mourning Polerine Mantle, with pointed ends.  
 M 13.—Half mourning Costume. Corsage a gilet and draped upper skirt.  
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Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

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 „ 217.—The Constance Costume for a young lady of 14. 6d.  
 „ 218.—The Muriel Toilette for a little girl of 6. 3d.  
 „ 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.  
 „ 220.—The Lucia Promenade Costume for a little girl of 7. 3d.  
 „ 221.—The Tottie Dress, for a baby of 3 or 4. 3d.  
 „ 228.—Child's Pinafore. 3d.  
 „ 229 & 229a.—Pinafores for children of 3 years old. 3d.  
 „ 230.—The Lolotte Costume for a girl of 7. 3d.  
 „ 231.—The Mignonette Low-necked Dress for a child of 3. 3d.  
 „ 232.—The Coquette Ulster for a girl of 10. 3d.  
 „ 233.—The "Comfortable" Ulster for a young lady of 13. 6d.  
 „ 308.—Little Girl's Sailor Costume. 3d.  
 „ 310.—The Isabella Jacket for a child of six. 3d.  
 „ 175.—The Yvonne Costume for a child of five. 3d.  
 „ 65.—The Angèle Toilette for a child of four. 3d.  
 „ 311.—The Madeline Paletot for a girl of eight. 3d.  
 „ 312.—The Paquerette Velvet Dress for a child of four. 3d.  
 „ 313.—The Camille Cloak for a girl of ten. 3d.  
 „ 325.—Little Girl's Ulster, with Cape. 3d.  
 „ 340.—The Estelle Costume for Child of 4. 3d.  
 „ 341.—The Gervaise Paletot for Girl of 8d. 3d.  
 „ 342.—The Marius Toilette for a Child of 5. 3d.  
 „ 175.—The Paquita Costume Child of 3 or 4. 3d.  
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 „ 343a.—The Adeline Ulster for Girl of 13. 3d.  
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 „ 23.—The Lucy Cloth Paletot for a girl of 6 or 7; double-breasted, with cape and revers.  
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 „ 67a.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
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 „ 80.—Costume for a boy or girl of 4 or 5.  
 „ 109.—Outdoor Jacket for a girl of six or seven.  
 „ 137.—Little Edith's Costume for a girl of 10.  
 „ 138.—The Lucia Costume, for a child of 5.  
 „ 139.—The Edme Afternoon Toilette for a girl of 7.  
 „ 161.—Little Girl's Costume for 8 years old. 3d.  
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 „ J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.  
 „ J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
 „ J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
 „ J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princesses and kilted flounce.  
 „ J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.  
 „ J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.  
 „ J 13.—Princess Dress for a child of 4.  
 „ J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.

# JUVENILE COSTUMES—Continued.

- J 15.—Ditto ditto for a girl of 14. 6d.  
 J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.  
 J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
 J 18.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.  
 J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
 J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.  
 J 24.—Princess Dress for a Girl of 15. 6d.  
 J 25.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.  
 J 28.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
 J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
 „ 337.—Princess Dress for a Girl of 12.  
 „ 337a.—Robe Princesses for a girl of 9 years old.  
 „ 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
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\* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* Patterns are withdrawn from this list as soon as they go out of fashion.

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April 1882.

Plate 1

The World of Fashion.





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Plate 2

# The World of Fashion.











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April 1882

Plate 3

The World of Fashion.



April 1882

The World of Fashion.

Vol. 4





# REVERSE VIEWS OF PLATES 1 2, 3 & 6.

PLATE 1.



403

404

405

PLATE 2.



406

407

408

PLATE 3.



409

410

411

PLATE 6.



365

523

424

Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.

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Plate 5.



Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence to Ninepence each.

April, 1882.

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Plate 6.





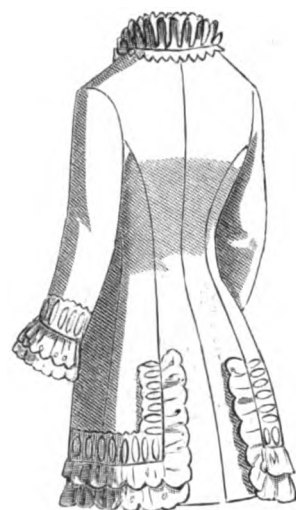
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413



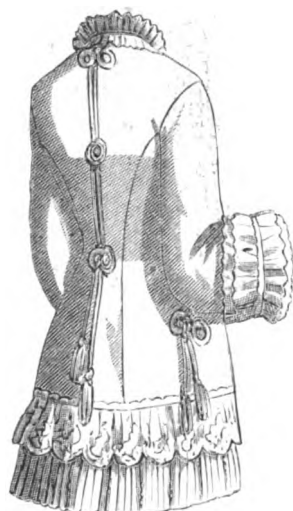
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415



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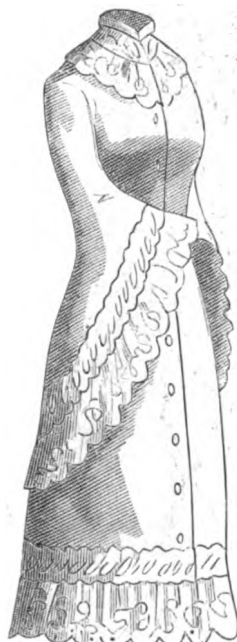
418



419



420



421



422



423

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Plate 7.



No. 427.—BACK and FRONT.



No. 428.—FRONT and BACK.



No. 429.—FRONT and BACK.



No. 430.—BACK and FRONT.

*Full-sized patterns numbered as above may be had from the Editors, price 6d. to 9d. each.*

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 700.

APRIL, 1882.

Vol. 59.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

Fashion is now on the alert again, and we see on every side new ideas and fresh combinations of colours and materials in preparation for the spring. Although it is yet too early for the warmer class of garments to be quite laid aside, and though in the colder days we still see furs and thick cloth wraps, yet the bright sunshine, the springing green of the trees, the varied hues of the budding flowers, and above all, a glance into the windows of the mercer and the *modiste* assure us that it is high time for ladies to prepare their spring toilettes.

Without doubt the materials most in favour for the coming warm days will be the printed sateens and cottons so much in vogue last summer. This spring the variety in this favourite class of goods is truly wonderful, and both in texture and design the sateens &c. of 1882 are a vast improvement upon those of last year, lovely as they were. The variety in design is simply endless, and for the most part very fanciful, sometimes indeed bordering on the extravagant, for instance, a sateen of a pale blue ground has a pattern of a bird-cage with a canary life-size in it. Another of yet more æsthetic style is the willow-pattern plate. But apart from these rather *outré* patterns, there is scope for the most diverse tastes to be pleased, and as some very exquisite plain sateens are prepared to mix with the patterned ones, very elegant toilettes may be made up in these inexpensive materials.

A profusion of lace will be used on these dresses, also English embroidery, both cream coloured and white. Fans and parasols are prepared to match the toilette, both in sateen. For richer dresses, satin, watered silk, and *moiré* are the favorites; together with soft Indian fabrics, both of silk and wool.

Embroidery of silk on the material is still very fashionable, an elegant specimen of this

style is shown on our first plate 405; this costume also shows the fashionable shade of brown which will prevail during this season.

The pointed bodice with *paniers* arranged like 403, 404 and 410 is the leading style of the day, and is one calculated to enhance the beauty of the figure if carefully arranged. A few plain basques are seen; these require to be exquisitely-fitting and well-made. They are well suited to the thin English woollens of which such a charming variety in checks, fine line stripes, and gold mixtures, are now prepared. Our full-sized pattern is one of these useful *basque corsages*. It is represented on fig. 411, and is sufficiently long to be worn *en promenade* without an additional garment.

The latest novelty in brides' and bridesmaids' dresses will be found on our second plate. The wedding-robe is a copy of one prepared for a French lady of very high rank, and is of the latest style, both as regards make and material. The travelling dress 408 on the same plate, will doubtless find many admirers among those fair ones who are shyly contemplating that most charming of all journeys, the wedding-trip.

Evening dresses remain unchanged, being very rich in texture, and abundantly trimmed with lace, beading and flowers. Long trains for matrons, and skirts *ras terre* for young ladies. A thick *rûche* edges the bottom of nearly all skirts both trained and short; in fact the *rûche* in its many forms is once again prominent in the trimming of all dresses; both for day and evening.

The issue of our Spring Mantle Plate with the present number renders it unnecessary to say anything about mantles, except that our fair readers will find the newest and most elegant styles there depicted, all of which at the same time exhibit great simplicity. Our full-sized patterns of the mantles at 6d. and 7d. each, place them within the reach of all; and we do not doubt that they will prove as valuable this year as they have done since we complied with our subscribers' long-expressed wishes and began to issue them.



Our March No. with its Juvenile Plate had such an immense sale, that it was out of print within a few days of its publication. The great demand obliged us to print again, and we have a few copies still on hand, but as they are being applied for every day, we should advise all who desire to have one to send at once.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
March 25th, 1892.

Ma Chère Amie,

All this month we have been busy reviving our laces, or buying new, for this spring dresses will be more than ever covered with lace. Spanish lace has lowered in favor, and Chantilly lace, black or white, is to be queen in 1892.

Spring dresses will be made of linen, *surah*, muslin, &c., and nearly all covered with lace; the draperies and body will consist of *moiré*, or *broché* materials.

Elegant lace skirts are made with either long gathered flounces, or small *plissé* flounces, sewn thickly on the skirt. Under the lace the most fashionable colours will be blue *œil de roy*, pink, cream, fawn, mauve, &c.; the body of course will be made to match, but of quite another material, such as *broché*, satin, *moiré*, &c.

The skirt will be cut round and short, measuring in width 2½ yards. The bodies will assume either of these shapes, 1st, pointed back and front, with a bow at back; 2ndly, forming redingote in front trimmed with flat lace, or *passementerie*, and very bouffant behind; 3rdly, an entire polonaise, draped panier style in front, well looped up behind, and trimmed with elaborate bows; 4thly, cut square back and front, with *bouillonnés gilet*, and gathered back. Around these four styles we shall rotate, and our own taste and imagination will have plenty of scope for displaying itself.

The new materials consist of light woollen of the most tender shades, such as *beige*, fawn, mastic, hay; these colours will be chosen when a quiet and elegant toilette is required.

The most fashionable materials will be *cachemire de l'Inde*, *moiré*, *Surah écossais*, *mousseline de laine*, *brochés*, material with small stripes and small squares, these materials are in silk, woollen, and linen.

Linen collars and cuffs are now only worn in the morning: for afternoon wear, the *officier* sets are quite fashionable, they are generally made with very clear embroidery, or Irish point lace. The lace is sewn on a piece of linen; this linen is tucked inside the collar of the body of the dress, and the embroidery is turned on the standing collar of that body. The cuffs are made and tucked in in like manner, and turn over the sleeves to make cuffs. For evening wear, the beaded tulle looks very pretty and sparkling, particularly with white or pink beads.

A great deal of embroidery is being prepared for summer dresses, this embroidery is made on very thin material, such as batiste, muslin, nansouk, these embroideries are for washing dresses. To trim a woollen costume the embroidery is made of the same material, and generally consists of 3 yds. wide embroidery, and 4 yds. narrower.

Hats will be worn very large, and trimmed to match the toilette, with profusion of lace and feathers.

Cloaks and mantles keep of the same shape as worn during the winter, only they will be made shorter so as to show the costume, and the trimming on them is

and will be so elaborate that very little of the material will be seen; gathers are still in vogue, and lace also; most of the mantles will be made with satin, poplin and cashmere.

Young ladies will wear few jackets and mantles, as the dress will be so made as to dispense with a warmer wrapper. The English climate allows little variety in this way, so it is always better to provide a mantle in case of a sudden blast of cold wind, or a dull sunless day.

The *cache-poussière* will be still a favourite, particularly with travellers, to whom it is quite an indispensable article of comfort and necessity.

Our Fourth Plate offers you the patterns of mantles most *en vogue*; of course they can be trimmed more elaborately, but the cut is always the same. They are all easy to make, and stylish and elegant in appearance.

I think I must now say a few words about Stays, for without a good pair of stays no toilette can be a successful fit. The new and most elegant stay for day wear is the black satin one; it fits close to the body, and moulds the figure without stiffness. For evening wear, the white or pink satin are the most worn: some are even made with *moiré*, but they are less supple, and, in consequence, of a less good fit.

Flowers will be worn this spring and summer, even for out-doors, on the body; but they must be natural flowers, artificial flowers are only allowed at evenings, dinner parties, or the theatre.

Gloves are, and will be worn very long, but with three buttons only at the wrist. The most elegant glove is the Saxe and Suède.

The new glove is made very wide at the top, trimmed with lace and frillings, and even birds, as brooches, to hold the glove on the sleeves. New mittens of *chevreau*, fastened at the wrist with ribbon, and coming high on the arm, are now introduced. They fit very closely to the hand, and will, doubtless, be a great success this summer.

COMTESSE DE B—.

### THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsio Place, Kensington, London, W.*

#### THE DALRYMPLE LONG CORSAGE WITH BASQUES. (411.)

We this month present our readers with the stylish and useful pattern of Corset shown on the third figure of our third plate, No. 411. The pattern, which is given complete, consists of six pieces, viz., front, back, side-piece of back, sleeve, cuff, and collar. The pieces to be taken out in the front and under the arm, are marked by pricked lines, and the underside of sleeve is indicated in the same way. The back, side-piece, and cuff of sleeve require no explanation, being so simple; and the narrow upright collar is marked at the middle of back by a notch. This very useful style of Corset will be found easy to make up and very effective, and the length of the basque will render it a suitable garment for out-door as well as indoor wear in the spring and early summer season. It may be made in any material.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these Plates are supplied at the nominal prices of from 3d. to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse Views of all the Costumes on Plates 1, 2, 3 and 6 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(403).—The Pierson Promenade Costume of blue plush and buff *cachemire*. The body is pointed in front, and forms a jacket at back: it is trimmed with Irish lace. The overskirt has a *panier*, and forms draperies at back; a double box pleat trims the side of underskirt, which is edged at bottom by a wide *ruching*. Will take 8 yds. *cachemire*; 5½ yds. plush; 2½ yds. lace; 18 buttons.

Fig. 2.—(404).—The Beauregard Visiting Costume of grey *cachemire* and red velvet. The body is pointed back and front and buttoned behind; the front is trimmed by a pointed *plastron*. The overskirt is of the *panier* shape, and elegantly draped at back by a large velvet bow. The underskirt is made of *bouillonnés*, separated by bands of red velvet. This costume, which is very stylish and becoming, will require 14 yds. *cachemire*; 2½ yds. velvet; 2½ buttons.

Fig. 3.—(405).—The Delphine Afternoon Toilette of brown woollen material, trimmed with satin embroidery. The body has a point in front and three points at back. The overskirt is laid in folds in front and well draped at back over an underskirt made of three embroidered flounces edged by a *plissé*; the same trimming ornaments the body. This costume will take 8½ yds. *cachemire*; 4½ yds. embroidery; 18 buttons.

### PLATE THE SECOND.

#### BRIDAL COSTUMES.

Fig. 1.—(406).—Bride-maid's Costume of buff silk, trimmed with cherry-red satin. The body is cut *en pointe* front and back, and is edged by an *écharpe* of red satin, which forms the drapery at back. The underskirt consists of long pleated flounces, edged by three small *plissés*. A cape of red satin may or may not be worn with the toilette. See front and back view. Will require 16 yds. buff silk; 6 yds. red satin; 18 buttons.

Fig. 2.—(407).—Bride's Dress of *moiré antique* and satin, trimmed with rich lace. The body forms a point in front, and is *princesse* shaped behind; trimmed with lace and looped up by bunches of orange flowers. The front of body is opened *en V*, and trimmed with a *jabot* of lace and a spray of orange flowers. The underskirt is of gathered satin and *bouillonnés*, and trimmed by four lace flounces and a wreath of orange flowers. The body is laced up in front. It will require 12 yds. *moiré antique*; 3 yds. satin; 18 yds. lace; 13 clusters of flowers; 1 long wreath for skirt, besides the coronal for hair.

Fig. 3.—(408).—Bride's Travelling Costume, made with brown woollen material trimmed with colored brocade or satin embroidery. The visite is long, buttoned down the front, gathered at shoulders and at the middle of back. The sleeves are very full and gathered at wrists; it is trimmed all round the bottom

and at neck by embroidery; at wrists and below the gathers of back are handsome bows of blue satin ribbon. The overskirt of dress is made in polonaise style, gathered in the middle of front, well looped up behind, and forming two ends which fall over a *plissé* underskirt, headed by a band of embroidery. Will take 6 yds. of material for the Visite; 2½ yds. trimming; 6 yds. ribbon; 8 buttons.

For skirt and polonaise, 12 yds. material; 3 yds. trimming; 6 yds. ribbon; 38 buttons.

### PLATE THE THIRD.

\* \* \* This Plate is headed by three *PARURES*: the first is made with blonde and cerise satin; the second is of crimson velvet, trimmed with Malines *plissé* lace; the third made of muslin, is edged with Valenciennes lace.

Fig. 1.—(409).—The Calvert Promenade Costume of brown *cachemire* and brown and red plaid. The edge of body in front and at sides is covered by the *ruching* of the *panier*; the back of *princesse* form, is elegantly draped on the underskirt, which is made with a long *plissé* flounce, trimmed with a band of plaid like the side pieces. It will take 13 yds. *cachemire*; 3½ plaid; 18 buttons.

Fig. 2.—(410).—The Castille Black Silk Costume. The body is pointed back and front and trimmed all round by the gathers of the *panier* draperies; the front is trimmed by a gathered *gilet* and *bouillonnés*. The underskirt is made with gathered and *plissé* flounces. This stylish dress will require 18 yds. silk; 2½ yds. ribbon; 6 buttons.

Fig. 3.—(411).—The Dalrymple Morning Costume of fauzy woollen material. The jacket is cut long and round, slightly opened *en A* in front and trimmed by a fan-shaped *plissé* at the back. The skirt is laid in pleats, and edged by a *plissé* flounce. Will require 12 yds. material; 18 buttons. (We give the Jacket pattern full-sized.)

### PLATE THE FOURTH.

#### SPECIAL PLATE OF JACKETS, MANTLES, &c., FOR SPRING AND SUMMER, 1882.

No. 412.—The Ottilie Jacket of black cloth, trimmed with woollen braid. Will take 2½ yds. cloth; 6 yds. wide braid; 18 yds. narrow; 12 buttons.

No. 413.—The Ambrosine Visite of black silk, trimmed with lace and *passementerie*. Will require 4 yds. silk; 18 yds. lace; 3 yds. *passementerie*; 8 yds. fringe; 1 trimming for the back.

No. 414.—The Conyers Jacket in brown cloth, trimmed with velvet cuffs and collar. It is double-breasted, and will take 2½ yds. cloth; 12 rich buttons; ½ yd. velvet.

No. 415.—The Mori black silk Jacket, trimmed with Spanish lace and beaded *passementerie*. Will take 16 yds. lace; 5 yds. silk; 7 yds. *passementerie*.

No. 416.—The Tenterden Visite Mantilla of *cachemire de l'Inde*, trimmed with fringe and *passementerie*. Quantities required: 1½ yds. *cachemire de l'Inde*; 5 yds. fringe; 2 yds. *passementerie*; 2½ yds. lace; 1½ yds. ribbon.

No. 417.—The Rosebery Visite of Shuddas. It is tight-fitting behind, with gathered sleeves trimmed with fringe, beaded lace, and silk frillings; the back is ornamented by a knotted cord. It will take 3 yds. shuddas; 2½ yds. beaded lace; 2 yds. fringe; 5 yds. silk frilling; 6 yds. cord; 6 tassels.

No. 418.—The Crawford Mantilla of Irish poplin, trimmed with Chantilly lace and satin ribbon. Quantities required: 3 yds. poplin; 8 yds. lace; 4 yds. ribbon.

No. 419.—The Linda Mantilla, made of *cachemire*, gathered on the shoulders, and with long ends in front. It is trimmed with lace, *passementerie*, and a satin *plissé*. Will take 1 yd. *cachemire de l'Inde*; 2 yds. satin *plissé*; 8 yds. lace; 6 yds. *passementerie*; 2½ yds. ribbon.

No. 420.—The Napier Ulster of light brown cloth, trimmed with dark brown braid, and having a dark velvet collar. Will require 4 yds. cloth; 10 yds. braid; ¼ yd. velvet.

No. 421.—The Dundas Long Visite, made of black *cachemire*, trimmed with lace and *passementerie*, and ornamented at back by a fan-shaped satin *plissé* and handsome bow. It will take 3 yds. double-width *cachemire*; 7½ yds. lace; 5½ yds. *passementerie*; ¼ yd. satin; 2 yds. ribbon.

No. 422.—The Manola, very dressy coat, made with satin *broché* and silk, with wide sleeves. Quantities required: 5 yds. *broché*; 4½ yds. silk; 3 yds. cord; 4 tassels; 6 buttons.

No. 423.—The Buxton *cache pousière*, made of *pon-gée*, trimmed with embroidery; the sleeves are made of satin, the same color as lining. This stylish garment will take 6 yds. *pon-gée*; ornament of embroidery; 18 buttons.

#### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3 and 6.

#### PLATE THE SIXTH.

Fig. 1.—(365).—Oberta Promenade Costume of *cachemire de l'Inde*. The body is pointed in front and out straight behind and has a pointed *gilet*. The skirt is made with *plissé frou-frou* flounces, and is draped with a *moiré* sash, fastened at left side, and draperies well puffed behind. Will require 8 yds. *cachemire de l'Inde*; 3 yds. *moiré* for draperies and sash; 18 buttons.

Fig. 2.—(523).—Serrano Elegant Costume in black satin. The body forms two points in front, and is trimmed by a *gilet bouillonné* and gathered; the sleeves are also *plissés*. The overskirt consists of a gathered *panier*, well draped over a gathered and *bouillonné* skirt, and trimmed with *passementerie* and fringe. This stylish dress will require 16 yds. satin; 3 yds. *passementerie*; 3 yds. fringe; 4 *ajouillettes*.

Fig. 3.—(424).—The Talma Morning Costume in *fantaisie* woollen material. The body has two points in front, and forms a coat tail behind; the overskirt is well draped over an underskirt composed of *plissés*. Will take 14 yds. material and 18 buttons.

Fig. 4.—(425).—The Angela Toilette, made with Cheviot, trimmed with *moiré* velvet. The body is quite new, round in front, and forming puff behind. The overskirt consists of crossed draperies, trimmed with bands of the velvet, over an underskirt made with deep pleats and a small *plissé*. Quantities required: 14 yds. Cheviot; 2 yds. velvet; 18 buttons.

Fig. 5.—(426).—The Molda Costume of *vigogne*, trimmed with plush. The body forms a redingote at sides, and is opened at back to show the puffing of the draperies of the overskirt, which is made *en panier* in front, opening on a long *plissé* underskirt. Will take 12 yds. material; 4 yds. velvet; 18 buttons.

#### PLATE THE SEVENTH.

This Plate contains the Reverse Views of the Jackets, Mantles, &c., illustrated on Plate 4.

#### PLATE THE EIGHTH.

Fig. 1.—(427).—The Antonia Toilette. This toilette is made of grey alpaca, trimmed with bows and sash of cerise ribbon. The jacket is slightly gathered round the neck, gathered and *plissé* in front, crossed by a cerise ribbon. The skirt consists of gathers and *bouillonné*; the back is well draped. Quantities required: 12 yds. alpaca; 3 yds. narrow ribbon; 3 yds. sash ribbon.

Fig. 2.—(428).—The Marietta Promenade Costume, made of black silk, trimmed with striped velvet and satin. The *cuirasse* body is cut open in front to show the sash draperies; the back is cut *en princesse*, and trimmed by a long sash and pocket of striped velvet and satin. The underskirt is composed of a long *plissé*. It will take 18 yds. silk; 2 yds. striped material; 18 buttons.

Fig. 3.—(429).—The Wemyss Cloak. It may be made in light or dark material, trimmed with lace, *passementerie*, and *moiré* ribbon. It is most becoming and rich. Quantities required: 7 yds. satin; 19 yds. lace; 1½ yds. *passementerie*; 9 yds. ribbon.

Fig. 4.—(430).—The Hettie Jacket of black cloth, trimmed with tabs; it is made close-fitting back and front: the tabs are of cloth, bound with military braid. It will take 2½ yds. cloth; 12 yds. braid; 24 buttons.

### VOWED AT A GRAVE.

#### A STORY OF TO-DAY.

By G. EWART FLEMING.

#### CHAPTER IV.

##### CONCERNING CHRISTINA.



MRS. HAMILTON'S pony-carriage stopped at the Vicarage door on her return from Deepton, and, as she alighted, her eyes fell upon the sisters, Alice and Christina Liddell, at work at a rustic table under their favorite wide-spreading cedar.

They were apparently deep in some intricate piece of fancy-work, and their heads were very close together as they consulted about it.

A sudden thought struck Mrs. Hamilton. Suppose Alice had made a confidant of her young sister about this foolish love-affair! Mrs. Hamilton knew human nature in general, and feminine human nature in particular, too well not to understand that in her second niece Christina she had a mind to deal with far different to that of timid, compliant Alice. Alice might be bent to the stronger will of anyone who adopted the right means, but Christina's nature, as Mrs. Hamilton already knew, was unyielding and positive.

Alice possessed all the shrinking timidity and modest reserve which had marked her mother, joined to that dreamy temperament which rendered the Vicar, in a certain degree, unfit for



the sterner duties of life, but Christina had none of these things.

She evidently inherited the peculiarities of the founder of her mother's race, a stern Round-head, who had joined the patriotism of a Hampden to the dogged spirit of rule and resistance which helped to make Cromwell the "Tiger of the Seas."

I do not mean to say that Christina Liddell was quixotic or stubborn, or that she was rough and unmaidenly, but it was evident to those who knew her best, that she had a strong unyielding will under her childish habit of obedience, while an unswerving steadiness of purpose distinguished everything she undertook.

This had been the case from her babyhood. She never discarded her toys as other children do; her old dolls, broken-nosed as to face, limp as to figure, were still tenderly laid in lavender on a shelf in the schoolroom cupboard. Her baby picture-books, as she grew older and required more solid mental pabulum, she mended and retouched with her paint-brush, and gave them away as prizes to her Sunday class of baby scholars.

Only for some good purpose, such as this, would she have parted with them; but once assured that she could give some less fortunate child a little pleasure, she gladly disposed of them, as well as of toys which she had also outgrown.

But from her dolls Christina refused to part. They seemed almost alive to her, she had lavished such a wealth of love upon them, had clothed them so daintily with her own industrious hands, that they were like children to her, and a dumb, maternal pulse in her heart ached at the thought of parting from them.

So when the time came that dolls ceased to charm the growing girl, the old disused things were placed carefully away, dressed in their best, and carefully folded in "silver paper," as Christina had been wont to call the delicate tissue which had enveloped her treasures when new.

To the high shelf in the schoolroom cupboard the mistress of the dolls would come, sometimes in half-hours of the winter-gloaming or wet summer afternoons, and look at her put-aside treasures.

She had grown beyond her dolls, this brown-haired girl, and was

"Standing with reluctant feet  
Where the brook and river meet."

But her sleeping heart sometimes gave a faint throb as she stroked the faded raiment of her pigmies; a throb that was partly regret for the

vanished, ignorant past, and partly an unknown hope for other things to cherish, to love with a great love, in the fast-coming years of the opening future.

Perhaps the time might be that Christina would uncover the dilapidated dolls, and display them to the wondering eyes of a "generation yet to come," but however that may be, they were kept, like all things she had ever loved. To love was a sacrament with Christina Liddell. She was slow to give her affection, but once given, nothing could alter it, and the holiness of deep love encircled its object as with a sacred halo for evermore.

There was her great point, that grand quality of steadfastness.

She was beautiful, young, lovable, and gifted, but these things were but as dross, compared to the pure gold of that one rich endowment of nature.

You could depend upon her. You knew that if you had ever gained her promise of anything—not always an easy thing to do—you could depend upon the fulfilment of that promise with as much confidence as you could upon the return of day after the longest night of the year.

So it was with her sympathies; those fresh generous feelings of her unworldly untainted heart. Once ensure her interest in a worthy object—and, somehow, unworthy objects never sought it—her sympathy quickly followed, and nothing that happened to that object, save its utter extinction, could alienate it again.

It was no wonder, therefore, that Mrs. Hamilton dreaded the effect of Christina's sympathy with Alice's love-affair, had there been a confidence on the subject between the sisters.

If Alice had told her there was an engagement between herself and Harry Guest, how natural that the younger girl should applaud her professions of affection, and support her purpose of constancy to the absent lover.

Alice alone and unaided, Alice timid and fearful, she could cope with and conquer; but Alice supported by Christina, advised and encouraged to steadfastness by one whose stronger nature had already gained great influence over her sister, she could only suffer to go her own way.

"It may not be too late," Mrs. Hamilton remarked to herself, as she watched the sisters, "at any rate, I will ask Alice about it."

The sisters had looked up at the sound of wheels, and Alice rose at once in answer to her aunt's beckoned summons.

Mrs. Hamilton waited in the hall till her niece joined her, then entered the drawing-room with Alice, carefully closing the door behind her.

"Alice," she said, in a low, gentle tone, "I have had a little conversation with Mr. Marston, this morning."

"Yes," responded Alice, a soft blush rising to her face.

"I am not at liberty to tell you what passed between us, but you will perhaps know at some future time. I may tell you, however, that it only had relation to your interests—*your best interests, Alice.*"

"And Harry's?" faltered the girl.

"And Harry's," was the cozening reply.

Yet Mrs. Hamilton would have held herself guiltless of deceiving her niece. The best interests of both young people *had* been considered at the interview in Mr. Marston's office, according to her outlook on the matter.

"There is one thing I wish to say to you, Alice, before we close the subject, and that is, I hope you have not told Christina anything about this foolish love-affair."

"Not yet," replied Alice Liddell, "but I intend to speak to her; I think there should be confidence between sisters."

"Certainly, my dear," was the suave reply, "that is, confidence on all proper and sensible matters, but I do not think Christina old enough for such a confidence as this."

"But I am so fond of her," protested Alice, "and it would comfort me to talk to her."

"And would unsettle your sister's mind," replied Mrs. Hamilton. "No, Alice, not now. When Christina is a year older, and when there is more hope than at present of your engagement ending in marriage, then you may speak to your sister, as I also shall explain everything to your father; but meanwhile, promise me you will be silent. The less Christina, with her peculiar nature, hears of love-affairs, till she is grown to womanhood, the better. Trust me, Alice, I know the world and the human heart better than you do, and I am the best judge in this matter. Promise me that you will say nothing to your sister."

"For a year, you mean," replied Alice Liddell, "or unless anything occurs in the meanwhile to render my silence needless."

"If anything unforeseen by us now occurs," was the grave reply, "any circumstance which alters your position, I will allow you to use your own judgment."

Each woman put a different construction on this condition.

Alice meant by "something unforeseen" her lover's more speedy good fortune and consequent return; Mrs. Hamilton meant a wealthy marriage for her lovely niece.

"Then you promise?"

"I promise," sighed Alice Liddell.

With that promise she cut the last thin strand of the cord of love; the last frail link of sympathy with her parted lover, and turned herself adrift. With only one true heart to lean upon—such a heart as Christina's; with only one brave spirit to encourage her in times of stress and difficulty, Alice Liddell would have breasted the storm that wrecked her womanly faith; but, alas! she gave the promise, and so closed the door of help upon herself, of hope on her absent lover.

## CHAPTER V.

### THE VICARAGE POST-BAG.

The post-bag containing the Vicarage letters was conveyed between the house and Deepton by a rustic functionary, who made his appearance about ten a.m. with the morning delivery of letters, and called again in the afternoon, about four, for the bag containing the day's correspondence of the household.

The bag was always opened by Mrs. Hamilton, and was usually locked by her in the afternoon, for only she and Mr. Liddell had keys of it. But it often happened that Mrs. Hamilton was out in the afternoon, and the Vicar, whose correspondence was usually late, himself locked the bag, while Diggs, the postman, waited at the hall-door for it.

This was the rule, but there is no rule without an exception, and it often happened that the indolent Vicar summoned his eldest daughter to act as his secretary, dictating his correspondence to her, and handing her his key to lock the bag in the hall before giving it to the rustic postman, while he reposed comfortably on the sofa in the library. The key was returned at once to its owner; but it often happened that Alice locked the bag.

Mrs. Hamilton revolved the matter of Alice's letters to her lover in her own mind, and laid her plans accordingly.

It would be some weeks probably before any letter would reach Alice from America, but it was well to have made up her mind how to act, and then, should anything occur in an unexpected manner, she could not be taken by surprise.

Alice received her Liverpool letter duly. It was a long, loving epistle, written in a quiet hour before sailing, after all preparations had been made, and it touched Alice Liddell to the heart; bracing her up, and giving her courage, for the time being at least.

Harry Guest urged his claims on his betrothed wife in no tame language. He reiterated again

and again the assurances of his own constancy, and urged upon Alice the sacredness of the tie which bound their young lives together, and the obligation which lay upon her to suffer no infringement of his rights during his absence.

Reading the spirited words in the silence of her chamber, with Christina's clear, soft song rising from the flower-garden below, Alice Liddell felt strong and comforted. The close communion by means of the letter, with a braver, more courageous spirit than her own, gave a nerve and impetus to her resolves which they had lacked hitherto.

"I will be brave," she cried, in a passion of excitement unusual to her calm temperament. "I will be brave and true to him. Nothing shall part us."

Then she knelt down, good Christian girl as she was, and prayed for God's blessing on her absent lover, on herself, and on their love. She rose, calmed and strengthened, and laying her lover's letter like an amulet or charm upon her breast, she left the quiet room, with her sorrow stilled, and only one vague regret in her maidenly heart, that she must not show the letter to Christina. She had gladly profited by her aunt's disinclination to "read Mr. Guest's epistles," and though Mrs. Hamilton had herself handed the missive to the blushing girl after prayers, no words had passed between them on the subject, and Alice felt a great sense of relief that she had not been submitted to further cross-examination.

But she longed, as all young maidens must, for one sympathetic heart to beat with her own in this first delicious trouble of the soul; and who so fit as Christina, her own dear sister, wise, brave, and steadfast beyond her years, to be that chosen confidant.

But Alice had given her word, and no thought of breaking so simple a promise occurred to her mind. No, her apostasy was to be of a deeper and more solemn sort, and weighted with more awful issues.

The next day, Doepton and Dangerfield were all agog with the news that Sir Robert Dangerfield was expected at the Chase. The Doepton builder had received orders from Mr. Marston to have a body of workmen in readiness for the master's return, as Sir Robert intended to have the Chase properly repaired under his own supervision.

"And much he knows about it," muttered the lawyer to himself, referring to his letter of instructions.

The old house was stout and weather-tight, and two or three of the best rooms were hastily

prepared for the coming-home of the master.

The tradespeople of Doepton looked bright and cheerful, scenting larger business, and secure in the knowledge that there was no better depôt for the "human various" necessities of life than Finchester, nearly thirty miles off.

The gaffers and goodies of Doepton and Dangerfield prattled to themselves of better times, of more beer and 'bacca, more coals and blankets, more shawls and linsey petticoats, and more comfort generally.

Even among the "best people" of Doepton, and the county families within a given radius, there was polite and suppressed excitement, more especially, of course, in such households as had doves yet unmated in the family dovecote.

There was much speculation as to the manners, the customs, and the habits of the coming man, and not a few toilettes were furnished up, and added to, in imagination at least, anticipatory of coming gaieties at Dangerfield Chase.

To Dangerfield Vicarage, the nearest house of consequence to the Chase, a fair share of the popular excitement extended, and each member of the family, besides the open interest displayed in the wanderer's return, had some individual and special cause to wonder about him.

The Vicar debated in his mind the probability of a close friendship with the scholar whose name was not unknown to fame in connection with his travels and research, the bond of union between them to be their mutual love of learning; and he looked forward with the keenest pleasure to a prospect of perusing the contents of the valuable library which such a scholar as Sir Robert must have accumulated during his years of study in foreign cities.

Alice had hopes of wider sympathy for her poor, her blind, her lame; and Christina, with all a young girl's excitement at change and life around her, speculated much on the enlarged establishment at the Chase, and the probable number of horses and dogs—of which she was inordinately fond—which Sir Robert would keep.

And Mrs. Hamilton. Well, be sure she had her special hopes, the fulfilment or disappointment of which I purpose to unfold to you as the story goes on. In the present, the mistress of the Vicarage was sedately pleased that the great man of the place should return to dwell by the hearthstone of his forefathers, to dispense hospitality to his equals, and charity to his humbler friends.

All this Mrs. Hamilton said in the family circle, not once, but many times; but about that secret hope in her heart concerning Sir Robert Dangerfield, she held her peace.



Nevertheless, there were signs of the times, which anyone observing might have read, though none did so.

Mrs. Hamilton declared that her own wardrobe, and those of the girls, required thorough renovation, and one day, a fortnight after Harry Guest left Deepton, the comely matron and her two nieces set out to Finchester for a day's shopping, and to lay matters in train to remedy the existing state of things.

On their return, somewhat fagged and weary in the bright evening sunshine, the Vicar met them in the hall, and exclaimed in triumphant cheery tones,

"I have had a visitor this afternoon, ladies, guess his name."

There could be but one visitor whose advent would so excite the usually sedate Vicar, and with one voice the ladies exclaimed,

"Sir Robert Dangerfield."

It was so, and over the cheery meal—a tea-dinner, which was quickly served—Mr. Liddell gave them a full account of Sir Robert Dangerfield's visit.

Such a charming man, such a profound scholar, and so modest, so respectful to the Vicar's own opinions. Thus ran Mr. Liddell's story, and it was eagerly listened to by the attentive group.

"Is he handsome, papa?" enquired Alice at length.

"Well, I don't know about that," replied the Vicar. "I like his looks immensely, but you girls may possibly differ from me."

"Is he young-looking?" enquired Mrs. Hamilton.

"Not very," said Mr. Liddell; "in fact he looks quite his age, which must be forty-five or thereabouts. But then you know foreign travel does age a man."

"Of course."

Then the ladies proceeded to relate their adventures in Finchester, which, not proving very interesting to their parent, he presently withdrew to his study.

He had scarcely settled down to his book, when he was interrupted by the entrance of his sister, her knitting in hand.

She came forward and seated herself in an easy-chair by the open window.

It was still quite daylight in this room, which faced the western sky.

"So you like Sir Robert," she said presently.

"Very much."

"Did he take to you, dear, and seem inclined to be friendly?"

"Quite so," said the Vicar, arranging the

papers on his desk.

Mrs. Hamilton looked round the familiar room, and an empty space on the wall, opposite the Vicar's chair, arrested her attention.

"Where is Alice?" she asked, meaning a cabinet portrait of the Vicar's eldest daughter, which always hung in that spot.

"Oh, it is here," replied Mr. Liddell, taking up a newspaper accidentally placed over the picture. "Sir Robert seemed quite struck with it, and I took it down to show him."

"Indeed," said Mrs. Hamilton, calmly knitting, "what did he say about it?"

"He said he had never seen such a lovely face in his life."

"I do not wonder at that," replied Mrs. Hamilton, "Alice is indeed lovely; that is the only word which fitly describes her."

The Vicar took up the picture and looked long and earnestly on the beautiful face.

"She has a sad expression here, Anna," he said, pointing to the sweet lips. "She is very like her mother."

There was always a reticence between the brother and sister on the subject of Dorothea Liddell, the fair young wife who had slept for fourteen years in Dangerfield Churchyard, a reticence born of consciences not utterly clear, in one case of carelessness, in the other of hardness.

Mr. Liddell took up the picture of his child and hung it in its accustomed place. While he did so, his sister crossed to his side.

She laid her hand upon his arm, and said softly,

"Aubrey, you are satisfied with my care of your children?"

"Quite, Anna," he replied emphatically.

"You know I have their best interests at heart?"

"Of course."

"And you are sure that I would further those interests by all means in my power, and at any inconvenience to myself?"

"I am sure of it, Anna," he answered, clasping the hand she put out to him.

He was sure of it, but God help him, he failed to notice that while speaking of her zeal for his children's interests, she said no word concerning their happiness.

And so they clasped hands as of old, one careless, one hard and worldly, and the pictured eyes of Alice Liddell looked down at them both, a terrible yearning and pleading in their dark depths which one saw not—which both heeded not.

\* \* \* \* \*

The first notes of the reapers' song were sounding in the land, and the corn-fields outside Dangerfield Chase were being cut; there was promise of an abundant harvest, and gladness was abroad in all the country.

Sir Robert Dangerfield was at home, superintending the improvements, not at the Chase only, but in the humbler dwellings of his cottagers; winning golden opinions and building up love and reverence for himself in rustic hearts, with every plan that he devised for their comfort.

In the hot August afternoon, Diggs the postman was toiling up the white road that led through the Chase from the Vicarage to the village. The Vicarage was far behind him, hidden from sight by a turn in the road, and he was close to the great gates of the Chase, when he met Mrs. Hamilton.

"Ah, Diggs," she said cordially, "you are the very person I wanted to see. I have a letter which I forgot to put in the bag."

Mrs. Hamilton produced her key and letter, and Diggs reverently handed her the Vicarage letter-bag.

In unlocking the bag, Mrs. Hamilton's bracelet became unclasped and fell jingling to the ground. Diggs, as in duty bound, stooped to recover the bracelet, and did not see that as the lady put one letter in the bag she drew another out, and consigned it to her pocket.

She thanked Diggs graciously as she returned the bag and received her bracelet, and remarking that it was a hot day, she suffered the man to go his way, and she walked quickly to the Vicarage.

There was no need for Mrs. Hamilton to read the abstracted letter.

Alice had dutifully shown it to her that morning, and had sealed it in her presence, therefore she burnt the letter unopened.

It was the first directly dishonest act the worldly-minded woman had been guilty of, and her cheek was red with shame, but she had persuaded herself too fully that she was acting for the "best interests" of her brother's child to suffer a long remorse.

The sound of wheels arrested her attention, and cleared her cheek of the last trace of emotion.

She heard words of friendly greeting under her window, and they re-assured her.

"It is for her good," she said firmly.

"Come in, Sir Robert," the Vicar exclaimed in the hall below, "come into my den, and Alice will give us afternoon tea."

(To be continued.)

## GLADYS,

(AGED TWO.) MARCH 30TH.

When March, forgetful of his fierceness, laid  
His stormy head on April's gentle breast,  
When all the island gardens were aflame  
With yellow daffodils, or faintly blue  
With violets, and fragrant with their breath,  
When all the fertile land was budding forth  
In splendid promise of the coming year,  
God gave thee, Gladys, to love's longing arms.

God laid thee, Gladys, in her morn of life,  
Upon the bosom of thy mother dear,  
God gave thee in the freshness of his youth,  
Unto thy father's fondest, first embrace:  
Ah little child! ah tender, two-years' child!  
How many links and golden make the chain  
Which God has bound about united hearts,  
The chain of love, clasped by thy tiny hand.

Ah, Gladys, little love! what hopes are set  
Upon that precious baby head of thine,  
What dreams are dreamed beside the flickering fire,  
While thy dear mother maps out life for thee;  
What wishes, mounting on the wings of prayer,  
Plead in God's presence for thy precious sake.

The month of strength and storm was newly met  
With tender April, month of sun and shower,  
When little Gladys, like a blossom dropped  
From heaven's wide meadows, love's one spring-flower,  
Came.

Ah, be the season of thy birth, dear child,  
A sacred symbol of thy days to come,  
Be thine the strength and sweetness, duly met  
And mixed, that marks a queen of womanhood:  
The strength to choose the right, and cleave thereto;  
The strength to speak for right with fearless tongue,  
The strength to strike for right, in time of need;  
And, harder yet, the strength to stand apart  
From thine own happiness, if right demand;  
The strength to die for right if God so choose!

But while thy soul is strong like rugged March,  
Let sunny April have her share in thee:  
Be thine the sweetness of her blossom-time,  
Her smile, her music, and her tender tears:  
The smile of love that blesses all around,  
The songs of love that only love can learn,  
And only love in full can comprehend;  
The tears of love that fall like heavenly dew  
Upon the rugged soil of weary hearts,  
And breaking up the clods, let sunshine through,  
Until they blossom and are glad again.

Is this too much to wish our two-years' child?  
Speak we too fondly of her future years?  
Love hath no oracle whereby to read  
The fate of its close darlings. But we know  
That He who gave the child will guard the child,  
And in this faith we turn from visions vain,  
And looking on our Gladys, are content.

HARRIETT STOCKALL.

## The Court and High Life.

OUR readers will have shared, we are sure, in the general feelings of horror and indignation which were aroused throughout the land at the recent dastardly attempt on the life of our beloved Queen. The illustrious and beloved Lady, who bore herself so courageously in the trying moment of danger, is now at Mentone with her devoted daughter, the Princess Beatrice, and thither the heart of the nation follows her, with hopeful prayers that the brief sojourn under sunny skies may give fresh strength and health to One on whom the hope of England is so unalterably set. There were few hearts in the land which did not throb in response to the noble and womanly letter which was published on the eve of the Queen's departure: that letter in which, by few but eloquent words, the heart of Victoria spake to the heart of England, the heart of a tender and grateful Woman to the heart of a chivalrous country. Henceforth we must all feel that there is a new and deeper meaning in the time-honoured national Prayer, GOD SAVE THE QUEEN!

Their Royal Highnesses the Prince and Princess of Wales are in London for the season.

The Duke and Duchess of Connaught are to spend some time at Biarritz with the infant Princess Margaret, for the benefit of the Duchess's health.

The marriage of Prince Leopold (Duke of Albany) to Princess Helen of Waldeck will take place after the Queen's return from Mentone, at Windsor Castle.

The Crown Prince and Princess of Germany will not come to England for the Royal Wedding at Windsor, owing to the delicate health at present of the young Princess William, their eldest son's wife.

Her Imperial Majesty the Empress of Austria visited the Queen at Windsor Castle before her departure for the Continent, meeting the Prince and Princess of Wales at luncheon at the royal residence.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelsö Place, Kensington, W., and marked "Theatrical Department."

*Robinson Crusoe* has taken quite a fresh hold at DRURY LANE, and will doubtless draw crowded houses until it has to make way for the German Opera Company, so long announced. *Ours*, with Mrs. Langtry in the part of Blanche Haye, is to remain at the HAYMARKET until the arrangements previously made, render it necessary to remove it for the production of *Odette*, in which play of M. Sardou's Madame Modjeska will appear. *Taken from Life* continues very successful at the ADELPHI, the play owing much to the characteristic acting of Mr. Charles Warner. *The Lights o' London* remains as attractive as ever at the PRINCESS's, the powerful representation of Harold Armitage being daily more and more admired. *The Squire* continues to fill the ST. JAMES's, and the production of *Romeo and Juliet* at the LYCEUM has been the event of the month. Mr. Irving has spared no pains or expense to make this version of Shakespeare's lovely play as successful as possible. *Manola*, the last new comic opera by Lecocq, is a decided hit at the STRAND, and will probably have a long run, as is usual with comic operas at this favorite house. *The Colonel*, preceded by

*The Marble Arch*, is the bill of fare at the PRINCE OF WALES's, and *Aladdin* still makes "night merry" at the GAIETY. Miss Litton has been very successful at the GLOBE with the production of *Mankind*, and has a very strong company, of which she is herself the principal feature. *The School for Scandal* continues to attract at the VAUDEVILLE, and so does *Mother-in-Law* at the OPERA COMIQUE. *The Manager* and *My Little Girl* are drawing large audiences at the COURT, Mr. John Clayton's acting in the last-named piece being especially striking. *The Mascotte* allures at the COMEDY, and *Patience* is as attractive as ever at the SAVOY. *Auntie* is the latest novelty at TOOLE'S THEATRE, and *Fourteen Days* at the CATERION is one of the best pieces of fun possible to conceive. The new AVENUE theatre, under the management of M. Marius, has opened with *Madame Favart*, Miss Florence St. John sustaining her original part.

### THE Y. & N. PATENT DIAGONAL SEAM CORSET.

Every lady naturally desires a well-fitting dress, but however much skilled labor is bestowed on a costume, it is thrown away if the figure be not prepared to receive it by a well-out Corset. We can bear honest testimony to the excellence of the above-named Corset, which is elegant in appearance, most comfortable in use, moderate in price, and serviceable in wear. The specialty of the Y. & N. Corset is that the parts are arranged diagonally, thus relieving the seams of a good deal of the strain; and the material being out on the bias, yields easily to the figure without splitting. The arrangement of the bones supplies the figure with support wherever required, and avoids all undue pressure. The exquisite moulding of the Corset renders it most adaptable to the present graceful style of dress, and will make the dressmaker's trouble in fitting a thing of the past, even for a figure something less graceful than the statues of Venus. Ladies should protect themselves from worthless imitations by seeing that the Corset they purchase is properly stamped by the Trade Mark of the makers. See also our Paris Letter.

## Correspondence.

Mrs. EVANS writes:—

"Many thanks, Mr. Editor, for the very elegant Plates issued in this month's WORLD OF FASHION. Indeed, they always are graceful, but this month they are most particularly ladylike. We owe you a debt of gratitude which we cannot repay in any other way than by recommending the book to our friends and neighbours. We need not wish you success: the demand speaks for itself."

Mrs. A. V. writes:—

"I received your patterns on Saturday night, and am delighted with them; they are beautiful, and so simple that anyone can use them, except the Stockholm Visite, No. 279. I am rather bothered with that. It is a lovely pattern, so I should like to make it up perfectly, and I thought the best plan would be to send it to you to be pinned for me, which I have done, and enclose six stamps for payment, as I see that is the charge. Now will you be good enough to pin it for me, and send it back by return?"

Mrs. BATES writes:—

"I am very much pleased with your patterns; they are the best I have ever tried."

Miss E. TINDALL writes:—

"I thank you very much for sending my book by return. I think the Plates are prettier than ever."

S. H. writes:—

"I have taken your Journal in for over two years, and I think it is the best I have ever seen, and the most useful, both to families and dressmakers."



# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., 7d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM MAR. 31st. TO APRIL 29th., 1882.

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### NOTICES TO CORRESPONDENTS.

\*. All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one day, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

### PATTERNS POSTED IN ENVELOPES.

It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 14d. each pattern. If two or more patterns are ordered at once, extra postage must be enclosed. We provide envelopes without charge. Stamps for postage must be sent with the order.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

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UNLESS OTHERWISE STATED.

- H.—Bathing Costume for a Lady. New style, with yoke.  
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N.—The Adrienne Travelling Costume. Draped Polonaise Princess with hood.  
P.—The Dover Travelling Costume. Planted blouse bodice, with be't and upper skirt.  
Q.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.  
R.—Indoor Toilette. Draped polonaise tunique, with waistbelt.  
S.—Lawn Tennis Tunique. (Pinafore style).  
T.—Princess Dress with long full train.  
No. 499.—Now Princess Robe for Morning wear. Medium train, moderately full at back.
- Large-sized Patterns.*  
.. 495.—Princess Dress for a chest measure of 43 inches.  
.. 496.—Polonaise Princess for a chest measure of 44 inches.  
.. 58.—The Montebello Tea Gown. Watteau style.  
.. 79.—Princess Dressing Gown.  
.. 55.—Princess Night Dress.  
.. 142.—The new Mother Hubbard Shoulder Caps. 4d.  
.. 154.—The Zard Polonaise Princess. 6d.  
.. 169A.—The Clarissa Costume. Gathered Polonaise with waistbelt, tablier, and bouffant. 7d.  
.. G.—Swiss Belt for gathered Bodice. 3d.  
.. 190.—The Hervey Costume. Polonaise, with gathered shoulders and sleeves. 6d.  
.. 196.—The Guiché Costume. Full polonaise, gathered at neck and waist, with leg of mutton sleeve. 6d.

### SEPTEMBER, 1881.

- .. 214.—The Reese Costume. Double-breasted jacket and upper skirt. 6d.

- .. 227A.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.  
.. 214.—Close-fitting Mother Hubbard Mantle, new style. 7d.

### OCTOBER, 1881.

- .. 249.—The Gainsborough Promenade Costume. Corsage and tunique. 6d.  
.. 250.—Carriage Costume. Corsage, upper skirt, and bouffant. 9d.  
.. 251.—The Florentia Reception Toilette. Corsage, upper skirt, and bouffant. 9d.  
.. 252.—The Aberdeen Morning Costume. Gathered body, with aisselle belt, tablier, and bouffant. 7d.  
.. 253.—Reception Toilette. Corsage and draperies of skirt. 9d.  
.. 254.—The Grace Promenade Costume. Corsage, upper skirt, and bouffant.

### NOVEMBER, 1881.

- .. 278.—The Bective Promenade Toilette. Corsage and Tunique. 9d.  
.. 280.—The Alington Promenade Toilette. Gathered Basque Bodice and Draperies of skirt. 9d.  
.. 281.—The Templemore Afternoon Tea Gown. 6d.  
.. 282.—The Alice Home Toilette. Polonaise and bouffant. 9d.  
.. 284.—The Alberta Visite. 6d.  
.. 285.—The Stonor Morning Costume. Skirt draperies and bouffant. 6d.  
.. 286.—The Camoys Toilette. 6d.  
.. 288.—The Frederica Princess Costume. 6d.  
.. 289.—The Edgcombe Visiting Costume. Corsage, tunique, polonaise, and bouffant. 7d.  
.. 290.—The Headfort Toilette. 9d.  
.. 294.—The Mand: a young Lady's Costume. 6d.  
.. 295.—Young Lady's Promenade Costume. 6d.  
.. 296.—The Eulalia Toilette. 9d.  
.. 297.—The Boulogne Toilette. 9d.

### DECEMBER, 1881.

- .. 298.—The Alicia Promenade Costume. Corsage, upper skirt, and bouffant. 9d.  
.. 301.—The Daisy Ball Toilette. 6d.  
.. 302.—Theatre and Dinner Costume of black velvet and satin. 9d.  
.. 303.—The Heathcote Reception Toilette.  
.. 304.—The Ruperta Promenade Costume. 6d.  
.. 306.—The Argyll Promenade Dress. Corsage, folded tunic, and draperies. 6d.  
.. 307.—The Theodora, a Young Lady's Visiting Toilette. 6d.  
.. 309.—The Louise Walking Costume for velvet and satin. Long polonaise. 6d.  
.. 400.—The Ilchester Visiting Costume. Gathered polonaise. 6d.  
.. 320.—The Mildred Promenade Costume. Gathered polonaise. 6d.

### JANUARY, 1882.

- .. 323.—The Helene Promenade Costume. Corsage, upper skirt, and bouffant. 6d.  
.. 324.—The Lascelles Visiting Costume. Corsage, tunique, and bouffant. 7d.  
.. 326.—The Frankfort Morning Toilette. Corsage and draperies of skirt. 6d.  
.. 327.—Elegant Sortis du Bal. 6d.  
.. 328.—Young Lady's Theatre or Ball Costume. 6d.  
.. 329.—The Waldeck Dinner Dress. Corsage, Tunique and train. 6d.  
.. 331.—The Lennox Visiting Costume. Double-breasted Redingote and bouffant. 7d.  
.. 332.—Little Girl's Paletot. 3d.  
.. 334.—The Paulyn Visiting Costume. Corsage and upper skirt. 6d.  
.. 344.—The Churchill Costume. Corsage, with cape and skirt draperies. 6d.

### FEBRUARY, 1882.

- .. 348.—The Lambert Promenade Costume. Double-breasted Polonaise, with draped skirt. 6d.  
.. 349.—The Marguerita Visiting Costume. Pointed corsage, upper skirt, paniers, and drapery. 9d.  
.. 350.—The Georgina Tea Gown, with plastron. 6d.  
.. 351.—The Charmont Evening Toilette. Gathered bodice, skirt, drapery, and bouffant. 6d.  
.. 353.—The Florida Opera or Ball Costume. 8d.  
.. 354.—The La Touche Promenade Costume. Pointed tunique and scarf. 6d.  
.. 357.—The Decie Costume. Basquine, scarf, and bouffant. 6d.  
.. 359.—Half mourning Dress. Corsage a revers, upper skirts and bouffant. 6d.  
.. 360.—The Irene Visiting Costume. Pointed corsage, paniers, and bouffant. 6d.  
.. 361.—The Urania Half-mourning Costume. Corsage a gilet, upper skirt, and bouffant. 7d.  
.. 362.—The Melosina Promenade Toilette. Polonaise tunique. 6d.  
.. 364.—The Cousine Outdoor Costume. 9d.  
.. 365 & 365A.—The Camargo Promenade Costume. 9d.

### MARCH, 1882.

- .. 372.—The Paris Promenade Costume. Princess polonaise a gilet. 6d.  
.. 373.—The Mellony Reception Toilette. Open polonaise, with vest. 9d.  
.. 374.—The Hohenlohe Promenade Costume. Pointed corsage, draped tablier, and bouffant. 7d.
- JUVENILE COSTUMES.*  
.. 331.—The Philippa Promenade Costume. R. dingote jacket, tunique and bouffant. 7d.  
.. 382.—The Cameron Black Silk Toilette. 9d.  
.. 383.—The Portugal Visiting Costume. Pointed corsage and draped tunique. 7d.  
.. 384.—Young Lady's Afternoon Costume. Draped polonaise. 6d.  
.. 385.—The Wynn Black Cashmere Costume. Pointed corsage and draped overskirt. 9d.  
.. 386.—The Kennedy Promenade Costume. Corsage Redingote, overskirt, and cape. 7d.  
.. 394.—The Flora Costume. 6d.  
.. 395.—The Papillon Morning Costume. 6d.  
.. 396.—The Sirene Black Cashmere Costume. Corsage Redingote, draped upper skirt. 9d.  
.. 398.—The Wodehouse Promenade Costume. Jacket, overskirt, and deep cape. 9d.

### PATTERNS FOR APRIL, 1882.

- Plate 1.*  
.. 403.—The Pierson Promenade Costume. Pointed corsage, paniers, and bouffant. 6d.  
.. 404.—The Beauregard Visiting Costume. Pointed corsage a plastron, draped paniers, and bouffant. 6d.  
.. 405.—The Delphine Afternoon Toilette. Pointed corsage, with deep collar, draperies, and bouffant. 7d.
- Plate 2.*  
.. 406.—Bridesmaid's Costume. Princess corsage, with cape, collar, and scarf. 7d.  
.. 407.—Bride's Dress. Princess tunique, with pointed corsage and long train. 9d.  
.. 408.—Bride's Travelling Costume. Visite with gathered sleeves. 6d.
- Plate 3.*  
.. 409.—The Calvert Promenade Costume. Corsage, tunique a paniers, and bouffant. 9d.  
.. 410.—The Castilla Black Silk Costume. Pointed corsage, gathered draperies, and bouffant. 9d.  
.. 411.—The Dalrymple Morning Costume. Draped tablier and bouffant. 6d. (The Corsage is given full-sized.)
- Plate 4.*  
.. 412.—The Otilie Jacket. Tight-fitting military style. 6d.  
.. 413.—The Ambrosine Visite. 6d.  
.. 414.—The Conyers Jacket. Double-breasted redingote style. 6d.  
.. 415.—The Mori Black Silk Jacket. 6d.  
.. 416.—The Tenterden Visite Mantilla. 6d.  
.. 417.—The Rosebery Visite, with gathered sleeves. 6d.  
.. 418.—The Crawford Mantilla. 6d.  
.. 419.—The Linda Mantilla, with gathered shoulders. 6d.  
.. 420.—The Napier Ulster, single-breasted, with cape. 7d.  
.. 421.—The Dundas Long Visite. Elegant style. 7d.  
.. 422.—The Manola Coat, with Visite Sleeves. 7d.  
.. 423.—The Buxton cachepousière, with armholes. 7d.
- Plate 5.*  
.. 365.—The Oberla Promenade Costume. 9d.  
.. 523.—The Serrano Costume. Pointed corsage and gathered tunique. 9d.  
.. 424.—The Talma Morning Costume. Pointed corsage a revers, draperies and bouffant. 9d.  
.. 425.—The Angela Toilette. Corsage, paniers, and bouffant. 9d.  
.. 426.—The Molda Costume. Corsage a basques, tunique, and bouffant. 9d.
- Plate 6.*  
.. 427.—The Antonia Toilette. Gathered corsage, draperies, and bouffant. 9d.  
.. 428.—The Marietta Promenade Costume. Corsage, with deep basques, draperies, and bouffant. 9d.  
.. 429.—The Wemyss Cloak. Visite style. 7d.  
.. 430.—The Hettie Jacket, tight-fitting, single-breasted. 6d.

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Sixpence and Sevenpence Each.

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.. 2.—Dress Skirt, walking Length; (Trotteuse.)  
.. 3.—Dress Skirt, medium train.  
.. 4.—Dress Skirt, long round train.  
.. 5.—Dress Skirt, long square train.  
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.. 212.—Short skirt with moveable train, with illustration and description. 7d.

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## LADIES' MANTLES, PALETOTS, PELISSES, &c.

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#### AUTUMN AND WINTER MANTLES.

- 255.—The Beauvan Mantle. 6d.
- 256.—The Radnor Double-breasted Visite Jacket. 6d.
- 257.—The Abergeldie Visite. 6d.
- 258.—The Olive Jacket. 6d.
- 259.—The Goodwood Redingote Jacket, with seam at waist. 6d.
- 260.—The Blantyre Visite. 6d.
- 261.—The Murietta Visite. 6d.
- 262.—The Melville Mantle. 6d.
- 263.—The Grantley Paletot. 6d.
- 264.—The Pomfret Cloak. 6d.
- 265.—The Gascoigne Double-breasted Ulster. 6d.
- 266.—The Kaleruth Mantle. 6d.
- 271.—Visite Mantle. 6d.
- 267.—The Bradford Mother Hubbard Cloak. 6d.
- 764.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.
- 240.—Double-breasted Tailor made Jacket. 6d.
- 135.—Visite Mantle. 6d.
- 239.—Dolman Visite with small sleeves. 6d.
- 177.—Autumn Mantilla. 6d.
- 292A.—The Christina Paletot. 6d.
- 293A.—The Fortia Cloak. 6d.
- 764A.—Redingote Jacket. 6d.
- 768.—Newmarket Jacket. 6d.
- 734A.—Single-breasted Ulster. 6d.
- 769.—The Coaching Ulster. 6d.
- 56.—Autumn Visite. 6d.
- 95.—Tailor-made Jacket. 6d.
- 305.—The Gravelle Visite Cloak. 6d.
- 314.—The Fleur de Neige, elegant sortie de bal. 6d.
- 315.—The Fontanges Visite. 6d.
- 316.—Elegant Pelisse. 6d.
- 317.—Ronde, or circular fur-lined cloak. 6d.
- 321.—Cloth Mantle. Dolman or Visite shape. 6d.
- 322.—The Ladies' Coaching Coat or Redingote Ulster. Double-breasted style. 6d.
- 330.—The Verulam Promenade Costume. Double-breasted Jacket, with Capes and upper skirt. 6d.
- 333.—The Saxony Mother Hubbard Visite. 6d.
- 335.—The Arolsen Winter Mantle. 6d.
- 336A.—The Baring Ulster. New style, with Cape and killed plaits at the back. 6d.
- 316A.—The Graciosa Visite. 6d.
- 316B.—The Duchesse Visite. 6d.
- 338.—The Tourist Ulster. 6d.
- 300A.—The Medici Visite. 6d.
- 781.—The Universal Paletot. 6d.
- 339.—The Maintenon Cloak. 6d.
- 345.—The Hubertine Manteau. 6d.
- 346.—The Roxburghe Mantle. 6d.
- 347.—The Wicklow Visite Mantle. 6d.
- 315.—The Djelma Visite Mantle. 6d.
- 379A.—The Talisman Jacket; double-breasted; semi-tight-fitting. 6d.
- 316.—Cloth Visite.
- 367.—Tight-fitting Paletot. 6d.
- 370.—Coventry Winter Mantle. 7d.
- 399.—The Fienness Redingote Jacket. 6d.
- 401.—The Maria Visite. 7d.
- 402.—The Fremantle Cloak. 7d.
- 214.—The Olivette Jacket. Double-breasted. 6d.
- 696.—The Rubens Jacket, double-breasted. 6d.
- 397.—The Lamballe Visite. 6d.

#### USEFUL STANDARD STYLES.

- 43.—Waterproof, with deep Cape.
- 56.—The Clarice Visite Mantle.
- 67.—New French Mother Hubbard Mantle.
- 96.—The Newmarket Jacket. Redingote style, and double-breasted.
- 97.—The Duchesse Mantle.
- 98.—The Mirabel jacket for silk or poplin.
- 99.—The Rosetta Mantlet, a pretty summer style.
- 101.—The Hamilton Redingote Ulster, single-breasted, with seam at waist.
- 102.—The Derby Dust Cloak. Visite style.
- 103.—The Princess Paletot. Single-breasted and tight-fitting, with long skirt.
- 104.—The Mother Shipton Mantle.
- 174.—The Bournemouth Travelling Cloak, new and elegant Mother Hubbard style. 6d.
- 189.—The Parisian Mantlet. 6d.
- 200.—The Kinale Mantilla. 6d.
- 15.—The Bretenil Ulster. A new French style, single-breasted, with hood.
- 299.—Large Velvet Cloak. 6d.
- 423A.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.
- 493A.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.
- 222.—The Peninsular, a new gathered Mantle. 6d.

## MOURNING COSTUMES.

### Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.
- M 2.—Mourning Costume, pointed corsage & tunique.
- M 3.—Mourning Visite Mantle.
- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique.
- M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.

## MOURNING COSTUMES—Continued.

- M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.
- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Pelerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- M223.—Mourning Costume. 9d.

\* \* For Underskirts, see above.

## NEW SLEEVES 3d. EACH.

- A.—Sleeve of 1 length for demi-toilette.
- B.—Sleeve with three rows of puffs.
- C.—Abbé Sleeve, with Cape.
- D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.
- E.—Tight sleeve, with scollops and puff, buttoning four buttons.
- F.—Tight sleeve, with three puffs at back.
- N.H.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

### JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1891.

- 216.—The Sylvie Costume for a child of 5. 3d.
- 217.—The Constance Costume for a young lady of 14. 6d.
- 218.—The Muriel Toilette for a little girl of 6. 3d.
- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
- 220.—The Lucia Promenade Costume for a little girl of 7. 3d.
- 221.—The Tottie Dress, for a baby of 3 or 4. 3d.
- 228.—Child's Pinafore. 3d.
- 229 & 229A.—Pinafores for children of 3 years old. 3d.
- 230.—The Lolotte Costume for a girl of 7. 3d.
- 231.—The Mignonette Low-necked Dress for a child of 3. 3d.
- 232.—The Coquette Ulster for a girl of 10. 3d.
- 233.—The "Comfortable" Ulster for a young lady of 15. 6d.
- 308.—Little Girl's Sailor Costume. 3d.
- 310.—The Isabella Jacket for a child of six. 3d.
- 175.—The Yvonne Costume for a child of five. 3d.
- 65.—The Angeli Toilette for a child of four. 3d.
- 311.—The Madeline Paletot for a girl of eight. 3d.
- 312.—The Paquerette Velvet Dress for a child of four. 3d.
- 313.—The Camille Cloak for a girl of ten. 3d.
- 325.—Little Girl's Ulster, with Cape. 3d.
- 340.—The Estelle Costume for Child of 4. 3d.
- 341.—The Gervaise Paletot for Girl of 9d. 3d.
- 342.—The Marius Toilette for a Child of 5. 3d.
- 175.—The Paquita Costume Child of 3 or 4. 3d.
- 343.—The Germaine Ulster for a Child of 6. 3d.
- 343A.—The Adelina Ulster for Girl of 13. 3d.

### USEFUL STANDARD STYLES.

- 22.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- 23.—The Lucy Cloth Paletot for a girl of 6 or 7; double-breasted, with cape and revers.
- 33A.—Baby's first Pelisse, with Cape.
- 61.—The Cecile Visite for a girl of 10.
- 67A.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- 78A.—Girl's Paletot, S.B. of 14. 6d.
- 80.—Costume for a boy or girl of 4 or 5.
- 109.—Outdoor Jacket for a girl of six or seven.
- 137.—Little Edith's Costume for a girl of 10.
- 138.—The Lucia Costume, for a child of 5.
- 139.—The Edine Afternoon Toilette for a girl of 7.
- 161.—Little Girl's Costume for 8 years old. 3d.
- 175A.—Boy's high necked Blouse, with deep plissé cape. 3d.
- 187A.—Child's Brighton Toilette, (7 to 8 years) 3d.
- 208.—Boy's Milanese Costume. 10 years old. 3d.
- 209.—Boy's Hungarian Blouse. 3d.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 10 to 12.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 10.—The Louise Costume for a little girl of 9 or 10, Robe Princess and killed flounce.
- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princess Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.

## JUVENILE COSTUMES—Continued.

- J 24.—Princess Dress for a Girl of 15. 6d.
- J 25.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.
- J 26.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- 337.—Princess Dress for a Girl of 12.
- 337A.—Robe Princess for a girl of 9 years old.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 491.—Little Boy's Costume for 5 years old. 3d.
- 769A.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.
- 375.—The Alice Toilette for child of six. 3d.
- 376.—The Fanny Costume for child of eight.
- 377.—The Adèle Costume for girl from 12 to 16. 6d.
- 378.—The Clara Costume. Draped polonaise with cape, for girl from 14 to 16. 6d.
- 379.—The Pansy Coat for child of five. 3d.
- 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.
- 340.—The Louise Coat for a child of five. 3d.
- 387.—The Amelia Costume for girl of 12. 6d.
- 175.—The Victoire Toilette for child of five. 3d.
- 339.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.
- 391.—Same as 379.
- 392.—The Thérèse pleated Dress for a girl of 11. 6d.
- 383.—The Junna double-breasted Coat for a girl of fourteen to sixteen. 6d.

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\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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 "Pretty and sweet, tender and plaintive."—*Illustrated London News*.







431

432

433

*May 1882*

*The World of Fashion.*

*Plate 1*





434

435

436

May 1882

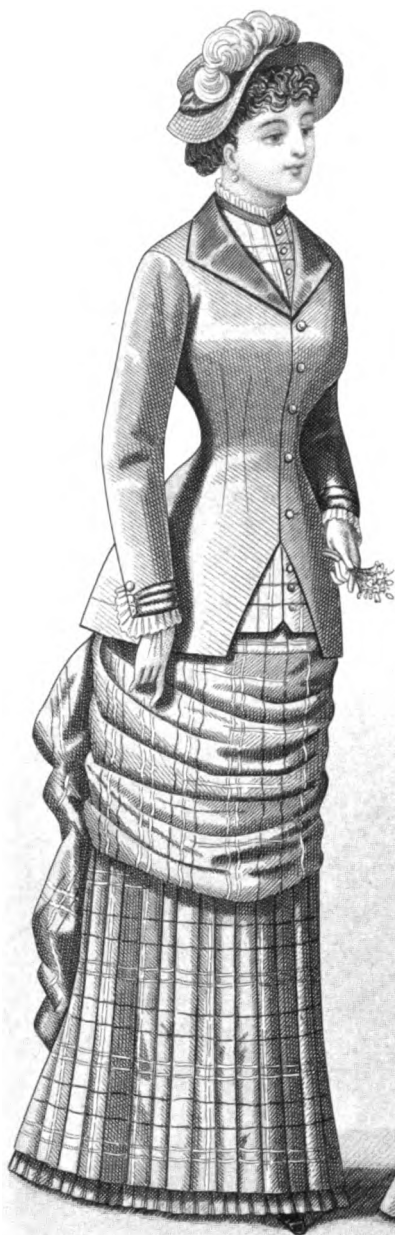
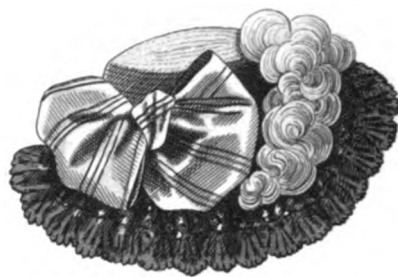
The World of Fashion.

Plate 2









437

438

439

May 1882

Plate 3

The World of Fashion.







# REVERSE VIEWS OF PLATES 1 2 & 3.

PLATE 1.



431

432

433

PLATE 2.



434

435

436

PLATE 3.



437

438

439

Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.

NOVELTIES IN



BONNETS AND HATS FOR THE SPRING AND SUMMER SEASONS.

May, 1882.

Plate 6.

The World of Fashion.





417

300A

419

413

417

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence to Ninepence each.

May, 1882.

The World of Fashion.

Plate 7.



No. 450.—FRONT and BACK.



No. 451.—BACK and FRONT.



No. 452.—BACK and FRONT.



No. 53.—FRONT and BACK.

*Full-sized patterns numbered as above may be had from the Editors, price 6d. to 9d. each.*

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 701.

MAY, 1882.

Vol. 59.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

Our plates this month will be found replete with all the latest novelties for the season, which promises to be a very brilliant one.

An additional interest will be found in plate 4, which is much enlarged and contains nine most elegant costumes, in place of three as usual. The great support and encouragement which we receive renders us still more desirous of keeping up the long established character of our Magazine as the most useful, as it is the oldest of its kind; and we are convinced that any extra expense we may incur in these endeavours will be amply repaid by the increased number of our subscribers.

The pointed body and panier overskirt is quite the reigning style, and will be found amply illustrated on our plates. We give full-sized a very elegant body of this description, of the newest form with a *gilet*.

This style of corsage is admirably adapted for using with the fashionable brocade and plain material, as also for the display of the handsome embroidery now so much in vogue. On 435, also, is represented the newest form of skirt, viz., the plain tablier of some richly-ornamented material, edged with a handsome rûching, and the open tunique with gathered paniers.

Another elegant variety of the panier style is shown on fig. 434, and a charming specimen of an embroidered dress is given on 436.

Rich materials are now giving way to the lighter makes of fabric, such as sateens, &c., but it must not be inferred that a more homely style of costume is the result. On the contrary, the delicate hued sateens and cambrics, with their rich profusion of trimming in lace and embroidery, have even a more *gala* appearance than the *moirés*, *brochés*, and plushes of the colder season. These last-named materials are by no means banished, being largely used with cashmere, satin, poplin, and plain silk for mantles and *confections* of all kinds, and also for the costumes of matronly ladies.

We have seen a few quiet and very elegant dresses already designed for travelling, two of which are transferred to our plates in Nos. 437 and 439. The polonaise of 439 is especially elegant, while a more useful and graceful dress for the fair *voyageuse* could not be imagined than 437.

Several novelties in mantles have appeared; 438 on plate 3 is one of the most elegant. It may be made in any material, but the handsome lace trimming must be adhered to, as it owes much of its style to this arrangement.

The newest forms of hats and bonnets are to be found on our plates, one of which, Plate 6, is especially devoted to this branch of the milliner's art. We have also given more specimens than usual on our plates, as the month of May is especially a time when a lady's head-gear requires care and attention.

Our Spring Mantle Plate as usual has been a great success, and the sale of the patterns from it has already greatly exceeded that of any previous year.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
April 24th, 1882.

Ma Chère Amie,

Tailor-made costumes are still very popular for morning wear and travelling; they are generally made with a skirt, kilted almost to the waist, and headed by a deep scarf gathered in the middle by four or five gathers, and finished by a long bow and ends, or a large buckle. Another new style made by tailors is a double-breasted coat in brown or green cloth, coming to the waist in front, and forming two long square ends, like coat tails, at back. Dresses are also made by costumiers with two or three kilted flounces, surmounted by a pleated tablier, forming a *pouff* behind; the body is made single-breasted, with large pearl buttons and many pockets, so as to be useful when travelling. Ulsters made by tailors are still great favorites, principally with pedestrians. Although there is nothing elegant in them, yet they are of great use, as they preserve dresses from wet and damp, and are easily put on.

The Redingote Jacket is as popular as ever, as it enables a lady to wear out with one body many skirts. These Redingotes have undergone a slight though very marked change. They are all open with revers at the neck and are worn with a masculine scarf necktie, with a pin in the centre. Any kind of pin is allowed, from a diamond fly to a silver Jumbo. Spring and summer mantles will be made with *broché* trimmed



with a profusion of lace, some are partly made of lace, others entirely of lace. The Chenille mantles will be even more popular than last year, for they are not only made scarf shape, this year they assume the visite style. A new Parisian jacket for this summer has been brought out by one of our first firms, it is a tight-fitting jacket made of satin, *broché*, *moiré*, trimmed with five rows or flounces of real Chantilly lace, the back shows an elegant sash; it is lined all through with pale salmon silk, and measures about 1½ yds. in length; its price varies from 8 to 25 pounds, according to the richness of the lace trimming.

In dress material there is much novelty in woollens, silks, *mousseline de laine* and *grenadines*; in woollen we have the nun's veiling, *cachemire*, and fancy chevrons covered with stars, dots, &c.; the *mousselines de laine* have woven flounces as worn in 1840, the colors being a little toned down, and the material perhaps less strong, for the ancient *mousselines de laine* could be washed till they were nearly as thin as gauze. These revived *mousselines* are also warranted to wash and wear well, but as I have not tried them yet, I cannot speak strongly for them.

As for silks they are regaining their lost ground, plain silk dresses are again being made, ornamented with striped silks, these stripes are very broad, one is of plain satin, the other of checks; others have satin alternating with *moiré* stripes. The summer satins are all made supple and yielding like the *Rhadamès* satin.

*Grenadines* are made in very rich and beautiful designs copied from the Spanish laces. The striped *moiré* and lace *grenadines* are very elegant and dressy, and when trimmed with ribbon, make pretty toilettes; they are made in all colors.

Summer Petticoats will be very much trimmed, but little starched, so as to make them very clinging and supple. A profusion of lace and insertion is used in making them up.

Open-worked Stockings are in great favor to wear with shoes: these shoes are made of soft kid, or of material to match the dress, and often of patent leather, with pointed heels and toes.

Bonnets and Hats differ greatly in Paris and London. Our bonnets are arranged to be worn with the hair fully dressed, while in London they are made of closer shape, so as to fit to the head and rest on the small chignon worn low at the back of neck. The most fashionable London bonnets are made of straw or chip, with a row of flowers in front, and another as curtain, over which falls beaded lace. Some bonnets have the crown jetted all over, a wreath of flowers under the brim, a torse of *moiré* ribbon around the crown, and a spray of flowers behind the left ear, with strings of *moiré* ribbon. Many of the bonnets are made with drawn satin on a shape, and have no trimming but a cluster of roses at the back of the left ear; under the brim in front is placed a band of lively-colored ribbon or velvet, on the centre of which is fastened a fly, a butterfly, or a jewel. Hats are made large and are profusely trimmed with lace, feathers, flowers, and jewels.

The newest Veils are of real lace, with the border all in one piece.

Gloves and Mittens are worn very long and of light tint. Gloves have no buttons at all, or only three at the wrist.

The trimming most in vogue for washing-dresses is embroidery, or string lace. The Irish lace is particularly well adapted for this style of imitation. The Point de Venise also looks well.

The new sateen washing materials are shown in the most extravagant patterns. Flowers so large that one would be sufficient to cover the back of a body, but *en contre* there are also very exquisite patterns and tints, with the plain material to match, and a profusion of lace for trimmings. Imitation laces are made so well, and are so inexpensive, that it will not be a heavy item to use 36 yds. of it, and it certainly will

add greatly to the elegance and beauty of the costume. All these laces are warranted to wash.

The latest novelty in dress ornament is the ribbon which I mentioned, that starts from the sides seams under the arm, and fastens to the point of the corsage. This ribbon is six inches wide, forms a large double bow, and the ends fall to the edge of skirt. It requires 4 yds. of ribbon to make this bow and ends.

I must not forget to mention the new throatlet, which is made of black velvet ribbon, embroidered with steel or gold bead; some are embroidered with jet, and have jet loops fastened all round and falling on the neck and shoulders like a necklace. With these throatlets, beaded cuffs are also worn, made of the same colored beads, and encircling the wrist like a bracelet.

COMTESSE DE B—.

## THE FULL-SIZED PATTERN.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.*

### THE DRESDEN POINTED CORSAGE A GILET. (435.)

Our full-sized pattern this month is the pointed *Corsage à gilet* of the Dresden Reception Toilette which is shown on the second figure of our second plate, No. 435. The pattern, which is given complete, consists of six pieces, viz., front, back, side-piece of back, pointed *gilet*, revers, and sleeve. A pricked line on the *gilet* shows where it joins the front, and the fulness to be taken out from the front, and under the arm, is indicated in a similar manner. The upper side of sleeve only is given, the under side being marked by pricking. This elegant corsage is suitable for making up in two materials, such as satin and *broché*, *moiré* and plush, &c., &c., or in plain and figured sateens for summer wear. It is simple in make, and if cut out carefully, will produce an elegant and perfectly-fitting bodice.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.*

*The number in brackets, preceding the description of each figure, is the number of the Costumes in our list of full-sized patterns.*

*The Reverse views of all the Costumes contained on Plates 1 to 3 will be found on Plate 5.*

### PLATE THE FIRST.

Fig. 1.—(431).—The Lisette Afternoon Toilette of light pink *mousseline de laine*, trimmed with cherry satin. The jacket is cut round, trimmed by a *bouillonné*, and a flounce edged with a piping of satin; the back is coat-shaped. The overskirt is arranged in perpendicular folds, draped by loops of pink satin, over an underskirt of deep pleats. Will take 12 yds. *mousseline de laine*; 1 yd. satin; 18 buttons.

Fig. 2.—(432).—Reception Toilette of bronze-green satin, trimmed with embroidery. The jacket is made with a *plissé*, pointed *gilet* trimmed with embroidery, and having *revers*. The style of this jacket is quite new. The skirt consists of a drapery crossing the front, with three gathered embroidered flounces ending under a rich tab trimmed with buttons. The back is elegantly draped in three puffs. It will require 12 yds. satin; 5 yds. embroidery for flounces; 6 yds. embroidery for body; 12 buttons.

Fig. 3.—(433).—The Agatha Promenade Costume of brown *cachemire*, trimmed with striped material. The jacket is made long, trimmed with *revers*, and fan-shaped *plissés* at back. The overskirt, made of striped material, forms two draperies crossing in front, and forming the pouff behind over a skirt of gathers, *bouillonné* and *plissé* flounces. This useful dress will require to make 12 yds. *cachemire*; 4 yds. striped material; 12 buttons.

### PLATE THE SECOND.

Fig. 1.—(434).—The Binder Promenade Toilette of slate-colored satin, trimmed with brocade. The body is trimmed with a *gilet*, *revers*, collar, cuffs, and bow of brocade. The overskirt forms a *panier* and *plissé tablier*, edged by brocade; worn over a *bouillonné* and gathered flounced underskirt. Will take 16 yds. satin; 2½ yds. brocade; 18 buttons.

Fig. 2.—(435).—The Dresden Reception Toilette of blue *oeil du roy* velvet and amber satin *broché*, trimmed with satin embroidery. The body is pointed back and front, and trimmed with an elegant *gilet*. The overskirt consists of a *panier*, well draped back and front, and of a drapery opening in front showing the elegant *tablier* underskirt, which is edged by a handsome *chicoree* and a small *balayeuse*. Will require 8 yds. velvet; 7 yds. embroidery; 2 yds. brocade; 2 yds. plain silk for *chicoree*; 18 buttons. (*We give the Pattern of Corsage full-sized.*)

Fig. 3.—(436).—The Hamilton Visiting Toilette of brown silk, trimmed with embroidery. The body is pointed back and front with elegant puffed sleeves. The underskirt is made with very narrow *plissé* flounces, over which fall embroidered tabs; the back is well draped. It will require 16 yds. silk; 1½ yds. embroidery; 3 yds. ribbon; 18 buttons.

### PLATE THE THIRD.

\*.\* This Plate is headed with Three HATS of the latest style.

The first: the crown is of white straw, the brim of red plush, trimmed with tea roses.

The second is a black straw hat, edged with beaded lace, trimmed with *foulard* bows and feathers of a mauve tint.

The third is the Spanish Bolero of grey chip, trimmed with dark-blue velvet and feather, and at the left side an ornament made with twisted gold cord.

Fig. 1.—(437).—The Inez Morning Promenade or Travelling Costume of Scotch plaid and cloth. The tailor-made jacket is of dark-green cloth, trimmed with satin *revers*, opening on a Scotch plaid *gilet*. The overskirt is very elegantly draped front and back over a long *plissé* skirt. Will take 10 yds. Scotch plaid; 2½ yds. cloth; 1 yd. satin; 6 small buttons; 12 large ones.

Fig. 2.—(438).—The Boydeville Mantle, made with striped satin and grenadine, trimmed with *coquilles* of lace and satin bows. This elegant garment will require 7½ yds. grenadine; 2½ yds. lace; 3 yds. satin ribbon.

Fig. 3.—(439).—The Godzoli Walking Costume, made of light cloth. The polonaise is gathered up high at the right side by a bow, and falls low at the

left side, where it is attached to the pleated underskirt by another bow. The back breadth is laid *en plissés*, and falls on the underskirt quite straight; a wide *moiré* sash gives a very stylish finish to the dress, which will take 7 yds. cloth; 3 yds. sash ribbon; 3 yds. narrow ribbon; 18 buttons.

### PLATE THE FOURTH.

Fig. 1.—(440).—The Montespan Visite Mantle of *broché* satin, trimmed with Spanish lace and *passementerie*. Will take 4 yds. *broché*; 14 yds. lace; 48 *passementerie* trimmings; 3 yds. ribbon for bow.

Fig. 2.—(441).—The Gwendolen Visiting Costume of black grenadine, trimmed with Spanish lace. The body is pointed back and front, with *paniers* on the sides, and well draped behind over an underskirt made of small *plissé* flounces of grenadine, alternating with flounces of lace. Will take 12 yds. grenadine; 24 yds. lace; 18 buttons.

Fig. 3.—(442).—The Claremont Long Pelisse of black *cachemire*, trimmed with *passementerie* and lace. The back is gathered. Will require 6 yds. *cachemire*; 36 yds. lace; 3 yds. ribbon for sash.

Fig. 4.—(443).—Travelling Costume of Cheviot: the upper part is made *en polonaise*, the two corners being turned *en revers* to imitate a pointed body; the front is gathered. The back is well draped on a long pleated underskirt. The dress is trimmed with a sailor's collar, cuffs, and bows and ends of velvet, and will require 14 yds. Cheviot; ½ yd. velvet; 3 yds. for bows; 18 buttons.

Fig. 5.—(443A).—The Mattie, a Little Girl's Costume of *cachemire* and satin: the coat is made *princesse*, with a *bouillonné gilet* over a pleated underskirt. Will take 3½ yds. *cachemire*; 1 yd. satin.

Fig. 6.—(444).—Young Lady's Toilette of merino, trimmed with lace and ribbon. The polonaise is well draped at each side and back, trimmed with lace or embroidery, opening on a *plissé gilet* in front; the underskirt is made of pleats and *plissés*, edged with lace. Will require 10 yds. merino; 10 yds. lace; ¼ yds. ribbon.

Fig. 7.—(445).—Marquise Mantelet Visite of poplin, trimmed with *moiré plissés*, Spanish lace, and fringe. This mantelet is easy to make and very becoming, and will take 2½ yds. poplin; 18 yds. lace; 1½ yds. *moiré*; 12 yds. fringe.

Fig. 8.—(445A).—The Blanche Toilette of *mousseline de laine* and embroidery. The body polonaise forms a *panier*. A *tablier* is laid in folds across the front, trimmed, like the polonaise, with embroidery; the underskirt is composed of pleats and *plissés*; the back is elegantly draped. Will take 13 yds. *mousseline de laine*; 6 yds. embroidery; 18 buttons.

Fig. 9.—(446).—The Montebello Black Silk Toilette, made with numerous flounces, and trimmed with embroidery; the body is pointed in front, and ornamented with a large sailor's collar. Will take 16 yds. silk; 9½ yds. embroidery; 18 buttons.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated on Plates 1, 2, and 3.

### PLATE THE SIXTH.

\*.\* This Plate represents four very fashionable HATS.

The first, the Cantonet, is made of white straw, trimmed all round the brim by a red satin rüchling and cream-colored lace rüchling; an elegant bow is fastened at the side of the crown: the bows and the strings are of red satin.

The second is a brown straw Hat, the Delibes: it is trimmed with brown satin, pleated under a straw butterfly, and is ornamented with shaded feathers.

The third, the Cornet, is made of black straw, trimmed inside the brim with gathered satin, and round the crown with Spanish lace and shaded red feathers.

The fourth, the Dufrenoy Capote of flame-colored fancy straw, trimmed with dark-brown velvet, and having blue feathers and blue lace strings.

### PLATE THE SEVENTH.

Fig. 1.—(447).—The Agnes Reception Toilette of grey satin and cachemire, trimmed with embroidery. The overskirt, of cachemire, is made *en polonoise*, gathered in front and on the hips, to form a panier. The back falls gracefully, draped on the underskirt, which is composed of *bouillonnés* of satin, and *plissés* of cachemire, headed by embroidery of the same color. Will take 8½ yds. cachemire; 4 yds. satin; 8 yds. embroidery; 12 buttons.

Fig. 2.—(448).—The Millicent Promenade Costume made of *mousseline de laine* and silk, ornamented with velvet. The body is pointed back and front with a Marie Antoinette *fichu*, edged by a small *plissé*; the overskirt consists of a pointed tablier of silk, well laid in folds. The underskirt is made with a long pleated skirt, trimmed by a band of velvet, and falling on a *plissé*. The back is draped in the usual manner, and is made of *mousseline*, with a velvet sash. Will require 10½ yds. *mousseline*; 2 yds. silk; 1½ yds. velvet; 18 buttons.

Fig. 3.—(449).—The Mercedes Afternoon Toilette of cachemire and *moiré* velvet. The jacket is slightly pointed back and front, trimmed with a *gilet*, collar, cuffs, and panier of *velours moiré*, and at back by a sash. The underskirt is made of gathers, *bouillonnés*, and a long *plissé*, with a double handsome heading. Will take 12 yds. cachemire; 3½ yds. velvet; 48 buttons.

Fig. 4.—(300A).—Visite Mantle of cachemire, trimmed with fringe, *passementerie*, and ribbon. Will take 2 yds. double-width cachemire; 5½ yds. fringe; 5½ yds. *passementerie*; 6 yds. ribbon.

Fig. 5.—(417).—Visite Mantle of black shuddas, trimmed with Spanish lace, *passementerie*, and fringe. Will require 5 yds. shuddas; 18 yds. lace; 2 yds. fringe; 4 yds. *passementerie*; 6 yds. ribbon; 1 trimming for the back.

### PLATE THE EIGHTH.

Fig. 1.—(450).—The Nice Toilette, made of black cachemire, trimmed with embroidery. The jacket has a *gilet*, trimmed by embroidery, which continues all round, edging the draperies. The overskirt consists of a draped *tablier*, which falls over an underskirt made of *bouillonnés*, flounces, and *plissés*; the back is elegantly draped. Will take 12 yds. cachemire; 12 yds. embroidery; 18 buttons.

Fig. 2.—(451).—The Mentone Toilette, made of black satin, trimmed with Chantilly lace. The body is pointed back and front, and trimmed at back by a large bow. The overskirt consists of panier and draperies, which are fastened on a *bouillonné* underskirt, ornamented with two deep folds of satin, edged by a flounce of lace, one falling over on a deep-pleated flounce, the other sewn here and there on the *bouillonnés*, to keep it in its proper place. The back is very gracefully draped. Quantities required: 14 yds. satin; 12 yds. lace; 18 buttons.

Fig. 3.—(452).—The St. Carlo Toilette of black silk and *moiré*. The body is pointed in front, and forms a coat tail or jacket at back; it is trimmed with Spanish

lace, describing a point at back and a *gilet* in front. The overskirt is elegantly folded as a sash around the hips, and is well caught up behind. The underskirt consists of pleats and bands of *moiré*. This very neat toilette is most suited for young ladies, and will take 12 yds. silk; 2 yds. *moiré*; 6 yds. lace.

Fig. 4.—(453).—The Robins Costume of brown cloth and satin. The Redingote coat is of brown cloth, and is elegantly made with *revers*, and is double-breasted. The long ends are pointed and fastened down by a handsome bow. The underskirt is made of pleated satin, and numerous small flounces; at the back is placed an elegant bow. Will require 4 yds. cloth; 12 yds. satin; 18 buttons.

## VOWED AT A GRAVE.

### A STORY OF TO-DAY.

By G. EWART FLEMING.

#### CHAPTER VI.

SIR ROBERT DANGERFIELD.



HE harvest was gathered in; the last blackberries, ripe and unripe, had been plucked long ago by the grimy hands of the village children, the hips and haws were reddening in the hedges, promising food to the birds in the coming winter.

The first hoar-frosts of the season lay white on the fields and hedgerows morning after morning, and, with the fast-closing evenings, pointed out that winter was at hand.

There had always been a certain amount of suffering and privation in Deepton and Dangerfield during winter-time, and in the latter place especially the poor had missed a resident family at the Chase.

The Vicar of Dangerfield was somewhat straitened in means, though his sympathies were wide and large, but no man or woman can give from the purse what is not in it, and much poverty remained unassisted in Dangerfield Village until the return of the baronet to his home.

During the late summer and autumn after the departure of Harry Guest, Sir Robert Dangerfield became on very friendly terms with the family at the Vicarage, and soon came to be regarded in the light of an intimate friend of the house.

As a scholar he found favour in the Vicar's eyes; as a courtly gentleman, Mrs. Hamilton spoke loudly in his praise, and the two sisters found him a pleasant and generous friend.

To Alice, in particular, this quiet and brown-bearded man was never weary of talking on the subject she best loved—the poor and aged, the sick and sorrowful, in her father's parish; and



his purse was always open to her modest demands.

Mrs. Hamilton smiled upon the budding friendship, seeking to ripen it to blossom and fruitage by the sunshine of approval; and it is true that, putting her absent lover out of the question, there was no man, besides her father, for whom Alice Liddell felt a more sincere feeling of tender regard than that which grew daily in her heart for Sir Robert Dangerfield.

The winter glided by, and the soreness of parting with Harry Guest grew less keen in Alice's mind, but it was soon followed by a vague uneasiness which at length gave place to fear.

After the first letter, written from New York immediately on his arrival in the new country, no tidings came from Harry Guest.

Week after week passed by, and the light died out of Alice Liddell's face, giving place to a look of anguish which sometimes haunted Mrs. Hamilton in her sleep, but which never caused her to alter her resolve.

One letter had indeed been received, but it never came to the hands for which it was destined, but was burnt unopened in Mrs. Hamilton's dressing-room.

After that there was silence.

Why the impetuous young lover wrote no more was not known to Mrs. Hamilton till later, and to Alice not at all; but the truth was that, far away in a lonely Californian valley, tended by a rough miner, with not one English friend by his side, Harry Guest lay sick, as it seemed, unto death.

Sidney Darrell had moved to diggings further off, and the letter which was to apprise his friend of his changed quarters, was found months afterwards, unposted, in the pocket of a drunken scout.

Fate was against Harry Guest in the matter of first love, and the girl he adored waited day by day for the tidings that never came, that never were to come, alas, for her!

The Christmas bells had rung their glad carols upon the wintry air, and the poor about Dangerfield rejoiced in the goodly gifts and charities poured into their laps by Sir Robert and his willing helpers.

Alice tried to put aside her sorrow and shed a gleam of Christmas happiness among those who, though not so blest with worldly goods, had lighter, happier hearts than that which beat in her bosom.

She had courage of a sort, this timid, shrink-

ing girl; but it was not the courage which stood her in stead in this trouble. She had courage to endure, but not to dare, and she took no step to solve the reason of her lover's silence.

She bore her sorrow bravely alone, and when the weeks passed by, and the silence lengthened between her and her lover, she felt a strange sinking of the heart, and a dull, heavy conviction that he was lost to her, that she should see his face no more.

Some horrible peril must have beset him in that land of strangers; some fearful stress of sickness or famine had encompassed him, and the glad young life, so purposeful and fearless, the gay heart that loved her so well, might have throbbled itself out in the silence and darkness of some savage prairie or untrodden wilderness.

She could forward no other letter to him, he had only given her instructions to write to a post-office in New York, promising a more definite address when he had settled down.

He left no friends in Deepton or Dangerfield to interest themselves in his welfare, for he had always held himself aloof from the only society he could, from his isolated position, command, and she knew, moreover, that Mr. Marston, his old master, felt no real affection for the orphan boy, whom, for some unexplained reason, he had brought up.

Turn which way she would, there was no help for her sorrow, no balm for her silent suffering. Once she timidly named the subject to her aunt, but Mrs. Hamilton was too ready to agree with her in believing the worst, for comfort to accrue from her confidence, so after once broaching the subject, Alice held her peace.

But the sorrow of her soul, and her heroic attempts to subdue it, passed as it were into her face, lending it a new pathetic beauty which was apparent to all eyes, even the most lowly. It was a beauty which was not of earth; but those who loved her best were slow to see the signs of the coming shadow.

Those who loved her were many, and were numbered among the rich and poor; but now to the long list was added another name, and the love in his one heart was greater than the aggregate of affection which softened so many blunt spirits towards Alice Liddell.

I speak of Sir Robert Dangerfield.

Little by little, ever since his return, the truth came home to Sir Robert's mind, that when he turned his face towards Dangerfield, smitten with a late sense of unfulfilled duty, he came to meet his fate.

He had lived through his youthful fancies; those lush growths of the heart's spring luxu-

riance ; but the love of his life came to him in the first hour wherein he looked upon the face of Alice Liddell.

He had seen beauties in all lands, and his heart had gone free, only to be bound in the cords of love by a simple English maiden.

A simple English maiden, truly, but Alice Liddell was lovely beyond her peers, with that rare artistic loveliness which some men see once in a lifetime, and some never at all.

But Robert Dangerfield's heart fell captive not to beauty only. Day by day he watched Alice Liddell, he saw her

*"Filling her circle, as a star the sky,"*

in her place as daughter ; and as sister, true and tender, self-sacrificing and devoted. He saw her in cottage homes lighting up their dingy squalor with brightness like the presence of an angel. He marked her in her Sabbath school, telling the young children the way to be good from the simple stores of her own pure child-like heart ; he saw her by the couch of the sick with sounds of hope and cheer ; by the bed of the dying, speaking words of solemn joy concerning the coming Hereafter to the passing soul.

He saw her—as he thought—perfect.

Of that want of courage of which I have spoken, of the weakness and reticence of her heart, he knew nothing. Her timidity and shrinking from notice seemed to him an added charm, what the perfume is to the violet, what its veil of moss is to the delicate rose, what the slender sheath of twin leaves is to the lily-of-the-valley.

He never thought that the sweet gentleness might degenerate into weakness ; that the ready yielding of a point might mean irresolution ; that the modest silence might cover an untold story.

Like the disciples of old, his eyes wore holden, that he could not see ; and this moral blindness was increased by the fact that all around him were ready to praise Alice in the same unmeasured terms which his own fond heart dictated.

So with the early days of spring the delicious hope which had whispered softly to him all the drear winter-time, spoke aloud, bidding him be of good cheer, and rising like a man, win this fair girl for his own.

He thought now and then of the discrepancy in their ages, but Alice was grave and staid beyond her years, and had already shown signs of a decided preference for him.

These ideas were tacitly encouraged by Mrs. Hamilton, whose keen eyes had watched every move in the progress of the game, and at length

the baronet unbosomed himself to a sympathetic listener, and told his love-story to Alice's aunt.

In doing so, he asked her a question. It was a very natural one, and Sir Robert Dangerfield put it with all the plainness of an honest man.

"There is no other lover?" he said.

Mrs. Hamilton met his gaze freely, fully, unshrinkingly.

"My dear Sir Robert, have you been intimate with us so many months, and yet entertain a doubt on that point?"

"True," replied the scholar, satisfied. In matters of *finesse* he was no match for this woman of the world.

There was further confidence, and Mrs. Hamilton gave friendly and sage advice, counselling that no haste, no precipitancy, should be allowed to enter into the baronet's plans, promising her aid and influence to his wooing.

And he, good man, was well content to wait ; well content to look upon the placid face he loved awhile longer, before he should strive to call up to it the mysterious look of love which he hoped to see shining upon it for him, and him only, as long as they both should live.

## CHAPTER VII.

### A LONG FAREWELL.

In the same early spring-time, while Sir Robert Dangerfield was nursing his cherished hopes, and Mrs. Hamilton exulting in her promising plans, an incident occurred which precipitated events in a marked degree.

Mrs. Hamilton had occasion, one soft April morning, to call upon Mr. Marston, the lawyer at Deepton.

Her business was a trifling one, and easily arranged ; but when she stood to say good morning to the lawyer, he detained her.

"I have had news of a person in whom you are interested, Mrs. Hamilton."

"Indeed!"

"Yes, I had a few lines early this week from young Sidney Darrell, telling me that he fears Harry Guest is dead."

"Dead!"

"Yes, it appears they never met as they arranged, owing to a letter being lost which Sidney had written to young Guest, apprising him of his removal to a claim much further off, and while he was still expecting to hear from, or see, his friend, he received a few lines from a fellow-miner, to say that young Guest was at the point of death, and could not last till morning. Sidney Darrell was himself ill at the time he received the letter, therefore he was unable to take any step ; but when he recovered, he made

his way to the camp whence the letter had been written, only to find it deserted. He tells me that he has no doubt whatever of Harry's death."

"Do you think it likely he survived the sending of that letter, Mr. Marston?"

"No, madam, I do not."

"Nor do I. I think—I am sure, that Harry Guest must be dead."

"No doubt you are right."

They looked into each other's eyes as they shook hands, and were silent for a moment.

"I suppose," said Mrs. Hamilton, at length, "there is no need of my withholding this information from — anyone?"

"Not the slightest, my dear Mrs. Hamilton; on the contrary, I should advise you to speak of it. I shall name it in Deepton openly, and should have done so before now, but that I was anxious first of all to tell you. I should have come to the Vicarage this afternoon, most likely, but my clerk told me he saw your pony-carriage in the town."

"Thank you, Mr. Marston, you are very good."

There were bows, and smiles, and hand-clasps between this pair, one of whom had lived down and forgotten the romance of youth, and one who had suffered the broken dream of that season to embitter and corrode his whole nature, and make his evil dream of revenge a curse to himself and others.

Mrs. Hamilton drove home very quickly that morning, in the April sunshine: a flush on her cheek, and the glitter of an evil excitement in her eyes.

She strove to shut the gate on doubt.

"Harry Guest is dead," she murmured more than once, under her breath, as the green hedges seemed to fly past her, and the startled birds twittered on the grassy banks.

At length she reached the Vicarage. The sisters were employed in a little plot of ground fenced off from the kitchen garden for their own use—a spot where it seemed that

*"Smiling Spring its earliest visit paid,*

*And parting summer's lingering beams delayed,"*

for there were to be found the earliest snow-drops and the latest roses in all the Vicarage garden.

The two fair creatures looked up as Mrs. Hamilton came slowly across the patch of greensward towards them, and Alice, with her accustomed docility, put down her little rake, and advanced to meet her aunt.

"Do you want us, aunt?" she said.

"I want you, dear, to write a few letters for me, and besides, I think the sun is too hot for

either of you to be here at noon."

Alice obediently followed Mrs. Hamilton at once, and Christina remained to put away their garden tools more leisurely.

The shadow rarely lifted itself from Alice Liddell's face now,—the dark shadow of anxiety and suspense, and it seemed doubly heavy that sunny April morning as she followed her aunt over the daisy-sprinkled sward, and entered the house.

She passed with Mrs. Hamilton up to her chamber, and there, with closed doors, let us leave them. I will say one thing only.

If Mrs. Hamilton felt any doubt in her mind of the certainty of Harry Guest's death, she did not torture her niece by any such lingering suspense.

"*He is dead!*" she said; and thus suffered no doubt of the truth of the news to arise in the heart of the miserable girl, and so lighten, in the faintest degree, her terrible burden of unshared sorrow.

But while Alice knelt, stricken and half-fainting by her aunt's side, the notes of a clear girlish voice floated in at the open window, the sound of Christina's simple song; and through Mrs. Hamilton's mind floated some words at random, whose meaning she scarcely caught at the time:—

*"Why let the stricken deer go weep—  
The hart ungallèd play,*

By-and-bye when the "stricken deer" lay white and weary, but uncomplaining, on her own couch, she took from the bosom of her dress a little bag, a dainty trifle of embroidered silk, containing a faded purple pansy.

"Does he keep his yet," she mused, '*under the strange sky and by the strange waters*' of that other land? Ah, Harry, ours was a long farewell!"

## CHAPTER VIII.

### WHAT DOES IT MATTER?

Alice kept the sacred secret of her love and loss; by-and-bye she

*"took up the burden of life again,"*

and, one by one, the old homely duties became familiar to her hand, as before.

Once only Mrs. Hamilton spoke a word of sympathy to her niece, but Alice held up her hand in piteous appeal.

"Not a word, aunt, if you love me," she cried; "I must bear it alone."

"But you will break down, Alice, and then your father will suspect something."

"Nay, I have nothing now to conceal," said



the poor girl, sadly, "but I will try to be more cheerful."

She did try, honestly and continually, and little by little, in the exercise of unfailing acts of love and kindness to all around her, a faint, far-off feeling of peace began to blend itself again with her inmost feelings.

Peace, entire and perfect, might come to her in the fulness of time; if the tired body bore up long enough for her to attain to it in this world; but the joy that belongs to youth and love, the content and happiness of a soul come to its prime in prosperity, were not for her, never for her!

She fought on bravely, winning love and good words from all, and daily deepening passionate hope in the heart of Sir Robert Dangerfield.

He heard with concern of her illness; he waited with impatience for her re-appearance in the family circle, and in her usual haunts; he was foremost of the group waiting on the stairs on the day she left the chamber after her sickness; upon his arm she leaned in her progress to the sunny window seat in the library, and to his loving care she owed a thousand little comforts and luxuries which were powerful aids to her recovery.

His love encompassed her, as it were, with a cloud, and when a little of her old strength came back, she must have been more or less than woman if she had not guessed a portion of his secret.

At first, and by a violent effort, she put the idea from her mind, but it recurred again and again, re-awakened and strengthened, by some new act of devotion on his part, until, little by little, she grew accustomed to think of his love, even while she knew it was impossible for her to return it.

At last he spoke.

Not to her—he was too fearful of success to tempt fortune thus, but he laid his case before Mr. Liddell, who heard him gladly, and having no knowledge of his daughter's love and loss cheered the anxious baronet with the hope of speedy success, and bade him call in the evening for his answer.

When he had closed the door upon Sir Robert Dangerfield, the Vicar sought his sister, and deputed to her the task of sounding Alice on the subject of the baronet's offer.

Mrs. Hamilton went at once to her own room, and despatched a message for her niece. Alice came readily, and one look at her aunt's face told her the nature of the communication she was about to receive.

I need not dwell upon the interview. Every argument that could be used in favour of Sir Robert Dangerfield, Mrs. Hamilton brought forward, but the mightiest arrow in her quiver was kept till the last.

The poor of Dangerfield. What could she not do for her humble friends, if she might administer the revenues of Dangerfield Chase, and direct the generous impulses of its master?

"Love is over for you, you say, Alice," went on the persuasive voice, "but the poor remain, and who can help them in all their troubles as you can, who know all their wants, and have grown up from babyhood among them? And if love of one kind is over for you, dear; if the affection of your girlhood does lie buried in that poor boy's grave, still how much remains: you can make Sir Robert happy; you can give him truth and loyalty, fidelity and obedience, and love will come in time, dear, if you are patient."

The old argument, old as the hills, by which matrons palter with a maiden's peace.

At last, with a great cry, Alice Liddell fell upon her aunt's neck.

"Oh, aunt," she cried, "I have lost my happiness; but if I can help others—if I can make even one person's life more blessed, what does it matter for me and my broken heart? What does it matter?"

(To be continued.)

## Reviews.

*Modern Alphabets. Designed by Martin Gerlach.* London: A. Fischer, 28, Finsbury Pavement, E.C. Price 5s.—This is a most charmingly-arranged selection of ornamental letters, suitable for artistic purposes. The form of each letter is carefully adhered to, while the ornamentation is of the most ornate kind. The work contains seven complete alphabets, each letter differently designed and finished, and consequently the variety displayed is wonderful to an almost bewildering degree. We strongly recommend the volume, which is most elegantly got up, to the notice of those of our fair readers who are devoted to "high art" in any of its branches, as it cannot fail to be of service to them. If it were not invidious to praise specially where all are beautiful, we should say that Alphabet 5 was the one which most appealed to our fancy.

*The Stocking Knitter's Manual, a Companion to the Work Table.* By Mrs. George Cupples. 102nd Thousand. Edinburgh: Johnstone, Hunter & Co.—From the ornamental to the useful should be an easy and natural step for a lady, and any of our fair readers may with perfect propriety, after devoting an artistic half hour to Herr Martin Gerlach's alphabets, turn to the simple little volume now under review. Stocking-knitting, besides being very useful, is now a most fashionable employment, and happy indeed are they who excel in it, as anyone may do, who faithfully studies Mrs. Cupples' excellent little manual. Beginners may learn the rudiments of knitting stockings from its pages, and "old hands" may also

find new patterns. Knitting is such a charming and soothing occupation that we (who can knit) are apt to feel for the woman who cannot the same pity expressed for the young Frenchman who had not provided amusement for his old age by learning to play whist.

## HENRY WADSWORTH LONGFELLOW.

DIED AT CAMBRIDGE, MASSACHUSETTS, MARCH 24TH, 1882.

We loved his songs, they sounded sweet  
And true, in English ears;  
And though our lands are parted wide,  
The New World Singer who has died,  
Shall have our English tears.

For in our homely English hearts  
He liveth evermore:  
He seemed our own; he spake our tongue,  
And all the simple songs he sung  
We added to our store.

For us, as for his native land,  
He smote the sounding lyre;  
To us, as to the younger birth  
Of men, that people western earth,  
He spake in words of fire.

And though that hallowed dust of his  
Claims not from us a grave;  
Though on the turf above his breast,  
Our English daisies cannot rest,  
Nor English yew-trees wave;—

Though in old England's proudest fane  
We cannot give him room,  
Yet is there builded, far apart,  
For him in England's inmost heart,  
A solemn sacred tomb.

A monument that will endure,  
Though marbles drop away:  
The memory of the Poet's life,  
That far from mammon's sordid strife,  
Shone to the perfect day.

The memory of the Poet's song,  
That thrilled us to the core,  
That captive held the errant thought,  
Until the lesson that it brought  
Was learnt for evermore.

His grave is green in his own land,  
Washed by the western wave,  
But let the Old World and the New,  
Since both have loved, and found him true,  
Clasp hands across that grave.

HARRIETT STOCKALL.

\*.\* All readers of the above poem may not be aware that the Cheap 1s. Edition of "*Poems and Sonnets*," by Harriett Stockall, was dedicated by special permission to the famous and lamented poet, Henry Wadsworth Longfellow, who, on two occasions, expressed to the author his great appreciation of the contents of the first Edition. The cheap 1s. Edition (a few copies of which are still on sale) contains a poem addressed by the author to the great American poet. The book will be sent post free for 1s. Address, Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

## The Court and High Life.

THE stay of the Queen at Mentone has happily been productive of marked advantage to her health, and the Gracious Lady has returned to Windsor with renewed strength for the arduous duties which await her. H.R.H. the Princess Beatrice, the loving and devoted daughter of our dear Queen, has also derived much benefit from the change to Mentone. The Royal party, attended by the ladies and gentlemen of the Court, left Mentone on April 13th, and arrived at Windsor Castle on the evening of the 14th. The Court remains at Windsor until the middle of May, when Her Majesty, with the Princess, goes to Scotland.

The marriage of H.R.H. the Duke of Albany with Princess Helen of Waldeck, was arranged to take place at Windsor on the 27th of April. The early date at which we go to press obliges us to postpone particulars, but an account of the ceremony, dresses, &c., &c., will be given in our June No. The health of His Royal Highness continues to improve, and the painful affection of the knee, the result of an accident while visiting at the Court of Arolsen, is rapidly subsiding.

Their Royal Highnesses the Prince and Princess of Wales, with their youthful daughters, spent the Easter holidays at Sandringham. The royal pair have the prospect of a busy summer before them, having accepted several public invitations for purposes of charity, &c., in which good works the Her Apparent and his illustrious wife are ever foremost and always untiring.

The Sailor Princes, Edward and George of Wales, who were expected to return home overland, will now, it is arranged, cruise in the Mediterranean during the summer, and it is likely that the Prince of Wales, and probably the Princess, will meet their sons at Malta about August.

Her Imperial Highness the Crown Princess of Germany having recovered from the painful ophthalmic affection which obliged her to spend some weeks in privacy will now, it is understood, be present at the Duke of Albany's marriage at Windsor. The King and Queen of the Netherlands, with the Prince and Princess of Waldeck will also attend, and the first-named Royal guests will, after the ceremony, be the Queen's visitors, first at Windsor Castle, then at Buckingham Palace. While in London their Majesties will attend several *réunions*; among others they will honor the Duke and Duchess of Wellington at dinner at Apsley House.

Prayers are being offered in all the Berlin churches for the safe *accouchement* of the Princess William of Germany, which is expected in May.

It is now definitely settled that the coronation of the Emperor Alexander the Third of Russia will take place at Moscow in August next. The festivities, which will cost ten million roubles, will be arranged to last a fortnight.

Another foreign coronation is to be performed in August, that of King Milan of Servia, which will take place at Belgrade. His Majesty has despatched aides-de-camp to the European Courts with invitations to the ceremony.

The Marquis of Conyngham is very seriously ill. The Earl of Stamford and Warrington is slowly recovering from his late very grave illness.

## The Opera and Theatres.

\* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### ROYAL ITALIAN OPERA.

The season at COVENT GARDEN opened on April 18th with Meyerbeer's opera, *Les Huguenots*, concluding at the end of the third act. Madame Fursch-Madler was the Valentina, and Madame Valleria, Margherita di Valois, while Madame Trebelli sustained the part of Urbano. The opera was preceded by the National Anthem.

### THE HAYMARKET.

On April 25th Madame Modjeska made her appearance at this charming house, in Sardou's play *Odette*. The celebrated Polish actress was ably assisted by ever-fascinating Mrs. Bancroft, and Mesdames C. Grahame, Messrs. Wade, Giffard, &c., &c., and also by Messrs. Bancroft, Arthur Cecil, Conway, Pinero, Brookfield, &c., &c. The scenery of the new play is admirable, and the staging all that could be desired, while the list of the performers is a sufficient guarantee of the excellence of the acting.

### THE PRINCESS'S.

*The Lights o' London*, Mr. G. R. Sims's most successful play, is still so well received that no Easter novelty was required.

### THE ADELPHI.

Here *Taken from Life* is scoring a great success. Every one should see Mr. Charles Warner as Walter Lee the artist, and Mr. Beveridge as Philip Radley, both characters being such powerful creations that they might, of themselves, make the fortune of a very ordinary drama, and *Taken from Life* is an extraordinary production.

### THE LYCEUM.

*Romeo and Juliet* seems likely to fill this house for some time to come, and this revival of Shakespeare's masterpiece of a love-play is certainly a wonderful production in an artistic point of view.

### OPERA COMIQUE.

Mr. G. R. Sims's *Mother-in-Law* shows no sign

of moving from her comfortable quarters. The performance is supplemented by *Vulcan*, a burlesque by Messrs. E. Rose and Augustus Harris, and the original *Æsthetic Quadrille*, by the Messrs. Girards, with Milles. Holt, Lauri, Allcroft and Rosa, forms a very conspicuous feature in the entertainment.

### THE SAVOY.

Messrs. Gilbert and Sullivan's æsthetic opera *Patience* continues to draw large audiences to witness the vagaries of the "utter" craze, which is so cleverly drawn out in the work. Mr. George Grossmith and Miss Leonora Braham sustain leading parts, and are most ably assisted by the strength of a powerful and well-chosen company. The music of course is characteristic of its writer, that master of modern melody, who has so enriched our portfolios with singable songs, and raised the tone of our concert-rooms to a high pitch in these later days. The libretto, by Mr. Gilbert, is just what all who know their "Bab Ballads" expect it to be.

### TOOLE'S THEATRE.

Mr. Byron's new farcical piece *Auntie*, affords Mr. Toole an excellent opportunity for the display of his special gifts as Mr. B. Bunny (of Upper Norwood). The eminent comedian is ably assisted by Messrs. Billington, Ward, Shelton, and Garden; and by Mesdames Winifred Emery, Liston, Douglas, Johnstone, Wallace, and Emily Thorne. The piece of the evening is supplemented by *Out at Elbows* and *Bardell and Pickwick*.

### THE CRITERION.

*Fourteen Days* one of Mr. Byron's inimitable productions, is meeting with great success here. The piece though slight, is admirably written, and is dependent in a great measure on that crispness of acting and general *esprit de corps* among the artists, which is characteristic of the CRITERION. Mr. Charles Wyndham sustains the part of Peregrine Porter, as only he could; and Miss Mary Rorke makes a charming and refined Mrs. Porter. The devoted blundering and egregious vanity of Mr. W. Blakeley as Brummies is simply delicious. The piece is preceded by *Ruth's Romance*.

*The Shadow of the Sword* by Mr. R. Buchanan has been produced at the OLYMPIC under the management of Mr. John Coleman. *The Squire* preceded by *Medusa* continues attractive at the ST. JAMES'S; and *Manola*, Lecocq's latest opera comique, draws large audiences to the STRAND. *The Colonel* is at length to be withdrawn from the PRINCE OF WALES'S, and *Mankind* is no longer played at the GLOBE. *Forty Thieves* is drawing at the GAIETY, where the French Plays are to begin on May 29th. *The Parvenu* a new comedy by the author of *The Queen's Shilling* has been successfully produced at the COURT; and a new drama, *Not Registered*, by Mr. Arthur Matthiesson, is being well received at the ROYALTY, where it is supplemented by a new burlesque *Sindbad*, in which Miss Fannie Leslie appears, and *Ten Minutes for Refreshment*. The AVENUE under the management of Mons. Marius is drawing good houses with *Madame Favart*.

## Correspondence.

MRS. RADLEY writes:—

"I have taken your Fashion Book over ten years, and always find it a great help."

MRS. McDONALD writes:—

"I have been a Subscriber for over ten years to your Journal, and I have always found it very useful, and the Costumes most elegant."

ROSETTA.—We think you will find what you require in our present number. You can have any pattern pinned for Sixpence.

\* We have received numberless letters from customers saying that since they have sent stamps for the LETTER POSTAGE of patterns, they have experienced neither delay nor loss. It is impossible that we can answer them all, but we desire here to say how glad we are to hear it, and wish all customers would do the same. Patterns will be forwarded closed up in an envelope for extra stamps (1½d. for EACH pattern) beyond the price of pattern on list.

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Devere's Model Busts are specially made for the use of Drapers, Dressmakers, and private families, who find them invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time. For detailed description see page 13.

We supply these Busts at cost price for the accommodation of our Subscribers. They are sold in the following sizes of Chest Measures:—29, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

In private families, one Bust serves for all members of the family who are not smaller in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a trade discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time. The following are useful selections for general purposes:—

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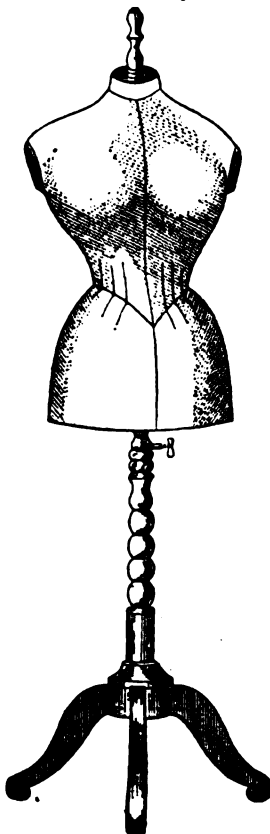
**THREE BUSTS:**—One, chest 31½; one, chest 34½; one, chest 37½.

**FOUR BUSTS:**—One, chest 31½; two, chest 34½; one, chest 37½.

**SIX BUSTS:**—One, chest 31½; one, chest 33; two, chests 34½; one, chest 37½; one, chest 39½.

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When ordering a Bust for general trade purposes it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should ALWAYS SEND A DRESS BODY with the Order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.



### TESTIMONIALS.

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"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

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The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM APRIL 30th. TO MAY 31st., 1882.

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\*.\* All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one day, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

### PATTERNS POSTED IN ENVELOPES.

It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1½d. each pattern. If two or more patterns are ordered at once, extra postage must be enclosed. We provide envelopes without charge. Stamps for postage must be sent with the order.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

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- 10.—Princess Dress for a chest measure of 43 inches.
- 11.—Polonaise Princess for a chest measure of 44 inches.
- 12.—The Montebello Tea Gown. Watteau style.
- 13.—Princess Night Dress.
- 14.—The new Mother Hubbard Shoulder Cape. 4d.
- 15.—Swiss Belt for gathered Bodice. 3d.

### SEPTEMBER, 1881.

- 214.—The Reese Costume. Double-breasted jacket and upper skirt. 6d.
- 277A.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.
- 244.—Close-fitting Mother Hubbard Mantle, new style. 7d.

### OCTOBER, 1881.

- 249.—The Gainsborough Promenade Costume. Corsage and tunique. 6d.
- 250.—Caroline Costume. Corsage, upper skirt, and bouffant. 9d.
- 251.—The Florentia Reception Toilette. Corsage, upper skirt, and bouffant. 9d.
- 252.—The Aberdeen Morning Costume. Gathered body, with enise belt, tablier, and bouffant. 7d.
- 253.—Reception Toilette. Corsage and draperies of skirt. 9d.

- 254.—The Grace Promenade Costume. Corsage, upper skirt, and bouffant.

### NOVEMBER, 1881.

- 278.—The Bective Promenade Toilette. Corsage and Tunique. 9d.
- 280.—The Alington Promenade Toilette. Gathered Basque Bodice and Draperies of skirt. 9d.
- 281.—The Templemore Afternoon Tea Gown. 6d.
- 282.—The Alice Home Toilette. Polonaise and bouffant. 9d.
- 284.—The Alberta Visite. 6d.
- 285.—The Stonor Morning Costume. Skirt draperies, and bouffant. 6d.
- 286.—The Camoy's Toilette. 6d.
- 288.—The Frederica Princess Costume. 6d.
- 289.—The Edgumbe Visiting Costume. Corsage, tunique, polonaise, and bouffant. 7d.
- 290.—The Headfort Toilette. 9d.
- 294.—The Maude: a young Lady's Costume. 6d.
- 295.—Young Lady's Promenade Costume. 6d.
- 296.—The Eulalia Toilette. 9d.
- 297.—The Boulogne Toilette. 9d.

### DECEMBER, 1881.

- 298.—The Alicia Promenade Costume. Corsage, upper skirt, and bouffant. 9d.
- 301.—The Daisy Ball Toilette. 6d.
- 302.—Theatre and Dinner Costume of black velvet and satin. 9d.
- 303.—The Heathcote Reception Toilette.
- 304.—The Ruperta Promenade Costume. 6d.
- 306.—The Argyll Promenade Dress. Corsage, folded tunic, and draperies. 6d.
- 307.—The Theodora, a Young Lady's Visiting Toilette. 6d.
- 309.—The Louise Walking Costume for velvet and satin. Long polonaise. 6d.
- 400.—The Elchester Visiting Costume. Gathered polonaise. 6d.
- 320.—The Mildred Promenade Costume. Gathered polonaise. 6d.

### JANUARY, 1882.

- 323.—The Helene Promenade Costume. Corsage, upper skirt, and bouffant. 6d.
- 324.—The Inacella Visiting Costume. Corsage, tunique, and bouffant. 7d.
- 326.—The Frankfurt Morning Toilette. Corsage and draperies of skirt. 6d.
- 327.—Elegant Sortie à la Bal. 6d.
- 328.—Young Lady's Theatre or Ball Costume. 6d.
- 329.—The Waldeck Dinner Dress. Corsage, Tunique and train. 6d.
- 331.—The Lennox Visiting Costume. Double-breasted Redingote and bouffant. 7d.
- 332.—Little Girl's Paletot. 3d.
- 334.—The Paulyn Visiting Costume. Corsage and upper skirt. 6d.
- 344.—The Churchill Costume. Corsage, with cape and skirt draperies. 6d.

### FEBRUARY, 1882.

- 348.—The Lambert Promenade Costume. Double-breasted Polonaise, with draped skirt. 6d.
- 349.—The Marguerita Visiting Costume. Pointed corsage, upper skirt, paniers, and drapery. 9d.
- 350.—The Georgina Tea Gown, with plastron. 6d.
- 351.—The Charming Evening Toilette. Gathered bodice, skirt, drapery, and bouffant. 6d.
- 353.—The Florinda Opera or Ball Costume. 8d.
- 356.—The La Touche Promenade Costume. Pointed tunique and scarf. 6d.
- 357.—The Decie Costume. Basquine, scarf, and bouffant. 6d.
- 359.—Half mourning Dress. Corsage a revers, upper skirts and bouffant. 6d.
- 360.—The Irene Visiting Costume. Pointed corsage, paniers, and bouffant. 6d.
- 361.—The Urania Half-mourning Costume. Corsage a gilet, upper skirt, and bouffant. 7d.
- 362.—The Melosina Promenade Toilette. Polonaise tunique. 6d.
- 364.—The Cosine Outdoor Costume. 8d.
- 365 & 365A.—The Camargo Promenade Costume. 9d.

### MARCH, 1882.

- 372.—The Paris Promenade Costume. Princess polonaise a gilet. 6d.
- 373.—The Mellouy Reception Toilette. Open polonaise, with vest. 9d.
- 374.—The Hohenlobe Promenade Costume. Pointed corsage, draped tablier, and bouffant. 7d.
- 331.—The Philippa Promenade Costume. Redingote jacket, tunique and bouffant. 7d.
- 382.—The Cameron Black Silk Toilette. 9d.
- 383.—The Portugal Visiting Costume. Pointed corsage and draped tunique. 7d.
- 384.—Young Lady's Afternoon Costume. Draped polonaise. 6d.

- 385.—The Wynn Black Cashmere Costume. Pointed corsage and draped overskirt. 9d.
- 396.—The Kennedy Promenade Costume. Corsage Redingote, overskirt, and cape. 7d.
- 394.—The Flora Costume. 6d.
- 395.—The Papillon Morning Costume. 6d.
- 396.—The Sirene Black Cashmere Costume. Corsage Redingote, draped upper skirt. 9d.
- 398.—The Wodehouse Promenade Costume. Jacket, overskirt, and deep cape. 9d.

### APRIL, 1882.

- 403.—The Pierson Promenade Costume. Pointed corsage, paniers, and bouffant. 6d.
- 404.—The Beauregard Visiting Costume. Pointed corsage a plastron, draped paniers, and bouffant. 6d.
- 405.—The Delphine Afternoon Toilette. Pointed corsage, with deep collar, draperies, and bouffant. 7d.
- 406.—Bridesmaid's Costume. Princess corsage, with cape, collar, and scarf. 7d.
- 407.—Bride's Dress. Princess tunique, with pointed corsage and long train. 9d.
- 408.—The Calvert Promenade Costume. Corsage, tunique a paniers, and bouffant. 9d.
- 410.—The Castille Black Silk Costume. Pointed corsage, gathered draperies, and bouffant. 9d.
- 411.—The Dalrymple Morning Costume. Corsage, draped tablier and bouffant. 6d.
- 365.—The Oberla Promenade Costume. 9d.
- 523.—The Serrano Costume. Pointed corsage and gathered tunique. 9d.
- 424.—The Talma Morning Costume. Pointed corsage a revers, draperies and bouffant. 9d.
- 425.—The Angela Toilette. Corsage, paniers, and bouffant. 9d.
- 426.—The Molda Costume. Corsage a basques, tunique, and bouffant. 9d.
- 427.—The Antonia Toilette. Gathered corsage, draperies, and bouffant. 9d.
- 428.—The Marietta Promenade Costume. Corsage, with deep basques, draperies, and bouffant. 9d.

### PATTERNS FOR MAY, 1882.

#### Plate 1.

- 431.—The Lisette Afternoon Toilette. Corsage and pleated overskirt. 7d.
- 432.—Reception Toilette. Pointed Corsage a basque overskirt and bouffant. 9d.
- 433.—The Agatha Promenade Costume. Corsage a revers, draped overskirt, and bouffant. 9d.

#### Plate 2.

- 434.—The Binder Promenade Toilette. Pointed corsage a revers, paniers, tablier, and bouffant. 9d.
- 435.—The Dresden Reception Toilette. Tablier, paniers, and bouffant. 6d. (We give the pattern of Corsage full-sized.)
- 436.—The Hamilton Visiting Toilette. Pointed corsage, draped tablier, overskirt, and bouffant. 9d.

#### Plate 3.

- 437.—The Inez Morning Promenade Costume. Corsage a gilet, draped tablier, and bouffant. 7d.
- 438.—The Roydeville Visite Mantle. 6d.
- 439.—The Godzoli Walking Costume. Draped polonaise. 7d.

#### Plate 4.

- 440.—The Montespan Visite Mantle. 6d.
- 441.—The Gwendolen Visiting Costume. Pointed Corsage, paniers, and bouffant. 6d.
- 442.—The Chremont Long Pelisse. 7d.
- 443.—Travelling Costume. Draped polonaise, with plissé front. 7d.
- 443A.—The Mattie Costume for a Child of 4 to 6. 3d.
- 444.—Toilet for a Girl of 12 to 16. Draped polonaise a gilet. 6d.
- 445.—The Marquis Mantelet Visite. 6d.
- 445A.—The Blanche Toilette. Draped polonaise, polonaise, tablier, and bouffant. 7d.
- 446.—The Montebello Black Silk Toilette. Pointed corsage, draped tablier, and bouffant. 6d.

#### Plate 7.

- 447.—The Agnes Reception Toilette. 6d.
- 448.—The Millicent Promenade Costume. 9d.
- 449.—The Mercedes Afternoon Toilette. 7d.
- 300A.—Visite Mantle. 6d.
- 447.—Visite Mantle. 6d.

#### Plate 8.

- 450.—The Nice Toilette. Pointed Corsage a gilet, draped overskirt, and bouffant. 7d.
- 451.—The Mentone Toilette. Pointed corsage, paniers, and bouffant. 6d.
- 452.—The St. Carlo Toilette. Pointed Corsage, draped overskirt, and bouffant. 6d.
- 53.—The Robina Costume. Redingote polonaise, double-breasted, with revers. 6d.

# NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.  
Sixpence and Sevenpence Each.

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2.—Dress Skirt, walking Length; (Trotteuse.)  
3.—Dress Skirt, medium train.  
4.—Dress Skirt, long round train.  
5.—Dress Skirt, long square train.  
The above set of five dress skirts is supplied, for 1s. 9d.; or any three for 1s. 1d.  
212.—Short skirt with moveable train, with illustration and description. 7d.

# LADIES' MANTLES, PALETOTS, PELISSES, &c.

Price 6d. and 9d. Each.

AUTUMN AND WINTER MANTLES.

- 257.—The Abercrombie Visite. 6d.  
258.—The Goodwood Redingote Jacket, with seam at waist. 6d.  
265.—The Gascoigne Double-breasted Ulster. 6d.  
267.—The Bradford Mother Hubbard Cloak. 6d.  
764.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.  
240.—Double-breasted Tailor-made Jacket. 6d.  
292A.—The Christina Paletot. 6d.  
764A.—Redingote Jacket. 6d.  
768.—Newmarket Jacket. 6d.  
734A.—Single-breasted Ulster. 6d.  
769.—The Coaching Ulster. 6d.  
C 1.—Autumn Visite. 6d.  
C 2.—Tailor-made Jacket. 6d.  
315.—The Fontanges Visite. 6d.  
317.—Rotonde, or circular fur-lined cloak. 6d.  
399.—The Fienness Redingote Jacket. 6d.  
401.—The Maria Visite. 7d.  
402.—The Fremantle Cloak. 7d.  
214.—The Olivette Jacket. Double-breasted. 6d.  
696.—The Rubens Jacket, double-breasted. 6d.  
397.—The Lamballe Visite. 6d.  
408.—Visite with gathered sleeves. 6d.  
412.—The Otilie Jacket. Tight-fitting military style. 6d.  
413.—The Ambrosine Visite. 6d.  
414.—The Conyers Jacket. Double-breasted redingote style. 6d.  
415.—The Mori Black Silk Jacket. 6d.  
416.—The Tenderden Visite Mantilla. 6d.  
417.—The Rosebery Visite, with gathered sleeves. 6d.  
418.—The Crawford Mantilla. 6d.  
419.—The Linda Mantilla, with gathered shoulders. 6d.  
420.—The Napier Ulster, single-breasted, with cape. 7d.  
421.—The Dundas Long Visite. Elegant style. 7d.  
422.—The Manola Coat, with Visite Sleeves. 7d.  
423.—The Buxton *cachepousière*, with armholes. 7d.  
429.—The Wemyss Cloak, Visite style. 7d.  
430.—The Hetlie Jacket, tight-fitting, single-breasted. 6d.  
USEFUL STANDARD STYLES.  
423A.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.  
C 3.—Waterproof, with deep Cape.  
C 4.—New French Mother Hubbard Mantle.  
C 5.—The Newmarket Jacket. Redingote style, and double-breasted.  
C 6.—The Rosetta Mantlelet, a pretty summer style.  
C 7.—The Derby Dust Cloak. Visite style.

# MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
M 2.—Mourning Costume, pointed corsage & tunique.  
M 3.—Mourning Visite Mantle.  
M 4.—Mourning Paletot, double-breasted.  
M 5.—Widow's Mourning Dress. Corsage and open tunique.  
M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.  
M 8.—Mourning Costume. Corsage-Redingote and skirt.  
M 9.—Mourning Costume. Corsage and Tunique.  
M 10.—Deep Mourning Costume.  
M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
M 12.—Half-mourning Pelerine Mantle, with pointed ends.  
M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.  
M 223.—Mourning Costume. 9d.

For Underskirts, see above.

# NEW SLEEVES 3d. EACH.

- A.—Sleeve of 1/4 length for demi-toilette.  
B.—Sleeve with three rows of puffs.  
C.—Abbe Sleeve, with Cape.  
D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.  
E.—Tight sleeve, with scoops and puff, buttoning four buttons.  
F.—Tight sleeve, with three puffs at back.  
N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

# JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1881.

- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.  
228.—Child's Pinafore. 3d.  
229 & 229A.—Pinafores for children of 3 years old. 3d.  
232.—The Coquette Ulster for a girl of 10. 3d.  
235.—The "Comfortable" Ulster for a young lady of 13. 6d.  
308.—Little Girl's Sailor Costume. 3d.  
310.—The Isabella Jacket for a child of six. 3d.  
311.—The Madeline Paletot for a girl of eight. 3d.  
315.—The Camille Cloak for a girl of ten. 3d.  
325.—Little Girl's Ulster, with Cape. 3d.  
341.—The Gervaise Paletot for Girl of 9d. 3d.  
345.—The Germaine Ulster for a Child of 6. 3d.  
343A.—The Adeline Ulster for Girl of 13. 3d.  
USEFUL STANDARD STYLES.  
33B.—Baby's first Pelisse, with Cape.  
109.—Outdoor Jacket for a girl of six or seven.  
J 1.—Jawn Tennis Pinafore for a girl of 7 or 8.  
J 2.—The same Pinafore, for a girl of 11 to 12.  
J 5.—Man of War suit for a boy 9 or 10 years. 6d.  
J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.  
J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.  
J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.  
J 13.—Princess Dress for a child of 4.  
J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
J 15.—Ditto ditto for a girl of 14. 6d.  
J 16.—Princess Polonoise, with square opening at neck. May be used for a Lawn Tennis apron.  
J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.  
J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.  
J 24.—Princess Dress for a Girl of 15. 6d.  
J 25.—Princess Polonoise for a Girl of 14. Chest measure 29 inches.  
J 26.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
J 28.—The Annelie Toilette for a child of four. 3d.  
J 29.—The Paquita Costume Child of 3 or 4. 3d.  
J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
J 31.—The Lucy Cloth Paletot for a girl of 6 or 7.  
J 32.—The Cecile Visite for a girl of 10.  
J 33.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
J 34.—Girl's Paletot, S.B., of 14. 6d.  
337.—Princess Dress for a Girl of 12.  
337A.—Robe Princess for a girl of 9 years old.  
487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
769A.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.  
376.—The Fanny Costume for child of eight.  
377.—The Adèle Costume for girl from 12 to 16. 6d.  
378.—The Clara Costume. Draped polonoise with cape, for girl from 14 to 16. 6d.  
379.—The Pussy Coat for child of five. 3d.  
380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.  
340.—The Louise Coat for a child of five. 3d.  
350.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.  
391.—Same as 379.  
393.—The Juana double-breasted Coat for a girl of fourteen to sixteen. 6d.

# Important Notice.

Our April Number, containing all the Newest Styles of Ladies' Mantles, Jackets, Dolmans, &c., has been reprinted. A few Copies are still on Sale, and will be forwarded for 12 Stamps, or Postal Order for One Shilling. Address, LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

There are a few Copies of the March No., containing a beautiful Juvenile Plate, which may also be had.

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FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN'S & GIRLS' sizes 3d. each.  
Chest Measure 19, age 2; chest 20 1/2, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28 1/2, age 12 to 13; chest 30, age 14 to 15. Or may be had in brown paper price 6d. each; the complete set, 2s. 6d.

LADIES' SIZES, 4d. each.  
Chest Measures.—31 1/2, 33, 34 1/2, 36, 37 1/2, 39 1/2, 41, 42 1/2. Or may be had in brown paper, 6d. each; the complete set, 3s.

\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 1/2 inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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June 1882

The World of Fashion.

Plate 1





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June 1862

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Plate 2

# The World of Fashion.











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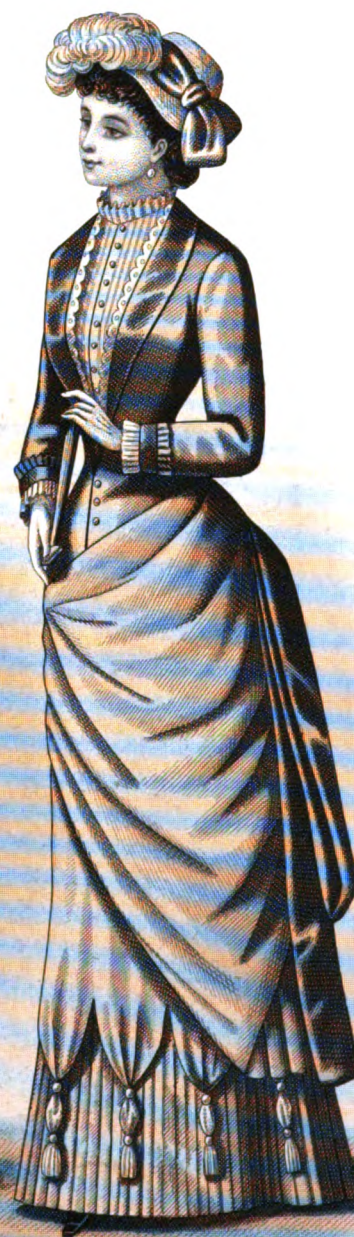
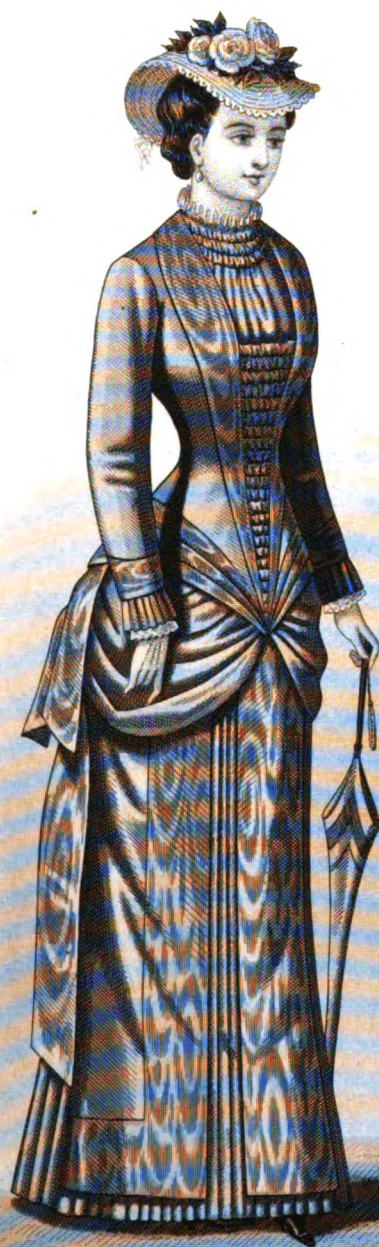
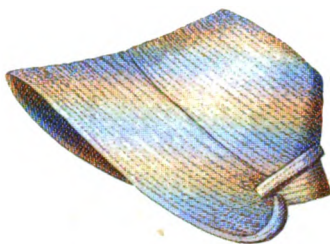
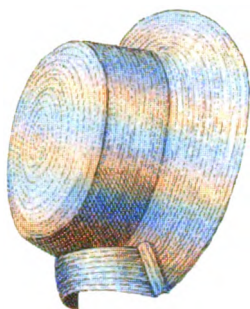
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June 1882

The World of Fashion.

J. P. 3





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June 1882

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Plate 4





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



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PLATE 2.



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PLATE 3.

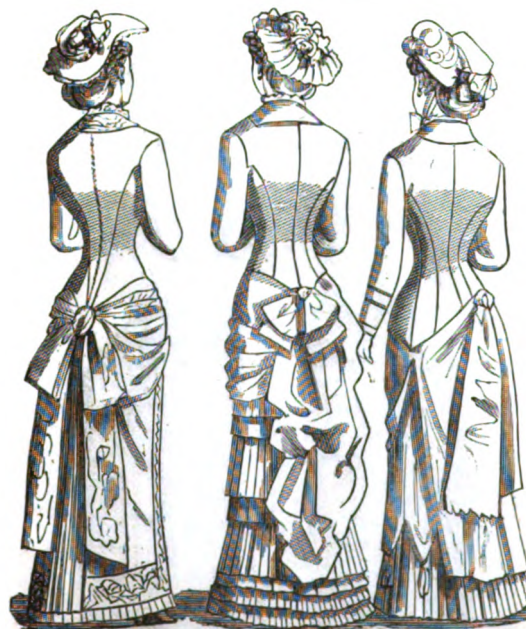


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PLATE 4.



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465

Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.





J 36

J 37

J 33

J 39



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467



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469

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Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence to Ninepence each.

June, 1882.

The World of Fashion.

Plate 7.





No. 476.—FRONT and BACK.



No. 477.—BACK and FRONT.



No. 478.—BACK and FRONT.



No. 479.—FRONT and BACK.

Full-sized patterns numbered as above may be had from the Editors, price 6d. to 9d. each.

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 702.

JUNE, 1882.

Vol. 59.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The London season being now at its height, fashion is, of course, in the ascendant, and a lady's toilette is one of (if not *the* chief) events of the day.

Our plates will be found replete with the latest London and Parisian styles, and show toilettes, which may be worn by the most ultra-fashionable *belle*, as well as the quieter costumes of her country sisters. It is our onerous duty to cater for many tastes, and the rapidly-increasing sale of our Magazine and patterns are a sufficient proof that our endeavours are crowned with success.

A glance at our plates will show that the panier style of dress, with slight variations, holds its own, which is not to be wondered at, when we consider how very becoming it is even to an ordinary figure, and how much further it enhances and sets off the graces of the lithe and slender forms for which our fair countrywomen are famous. The panier should, however, be very carefully draped, and the corsage worn with it should be of the pointed style, to insure a successful appearance.

Dress skirts are still worn short for walking, though not so extremely so as in last season, and the same convenient style is retained for dancing. Trains are used for general evening wear; two elegant forms are shown on plate 2, 457 and 459.

Bodices for evening wear may be cut low or square. We give a pattern full-sized of the newest and most elegant style. All evening bodices are pointed in front, and many at back likewise.

Gathered Corsages of the "baby" form are again in vogue for young ladies, and are well suited to the multifarious varieties of washing material; the gathered bodice, describing a point back and front, is also a favorite style. Our 461 is a specimen of this class.

The Polonaise always seems to hold its own, and it is again in favor this season; but its severe simplicity is, in most cases, relieved by the elegant arrangement of its draperies, or by the introduction of a *gilet*, &c. The polonaise raised high on one side, and falling nearly to the ground on the other, is a very pretty style.

There is no change in the form of Mantles, which nearly all partake of the Dolman and Visite form, and the popular "Hubbard" in many varieties. A very pretty mantle is shown on plate 1, No. 456, which is a happy blending of the two styles. There are other mantles shown on plate 7, all of which represent leading ideas. The plain single-breasted Jacket struggles to keep its place in public favor, and is to a certain extent successful. To neat, trim figures it is especially becoming, and when handsomely draped with lace and fully trimmed, is a stylish garment, especially if the material be rich, such as *broché* satin, or embossed velvet. The Comtesse de B—— has given very concise instructions concerning the remodelling of a single-breasted Jacket in her Paris Letter, to which we refer our fair readers.

Several pretty styles for washing dresses will be found on our plates, and also children's toilettes, while on plate 8 will be seen several examples of the newest ways of making up very rich materials.

Hats are worn very large, and bonnets are large or small according to taste; beaded crowns are almost universally used for the latter, either jet, steel, or iridescent beads.

Lace is still worn in great profusion, and never fails to add a finish to any toilette adorned with this charming adjunct to the milliner's art.

#### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
May 24th, 1882.

Ma Chère Amie,

Is reason to be thoroughly put aside? and is fashion to be blindly followed?

These two questions have been often put to me, by young ladies anxious to follow leading styles, and to be called highly fashionable.

There are two ways of being fashionable: the first



consists of wearing all that is new as soon as it appears, or even before anyone else has worn it; the second is, to select with tact and discernment the thing which will be to the chooser most becoming and elegant, taking care to be dressed always according to the time of day, or the necessity of the occasion—I mean by this, not to wear a satin dress and lace mantle early in the day, or clothe oneself in woollen for the evening.

All we do must be done in reason, particularly as regards dressing; intelligence and taste must be constantly used, especially at the present time, when fashion is running nearly wild in its eccentricity, so that unless we are careful, we should soon loose the personal sense of taste, which every lady possesses. As much as possible keep to your own taste, do not allow all those made-up dresses to influence you.

I have just said that fashion was running wild. I must explain myself.

There are houses in Paris that have brought out new woven material, in woollen and gauze, the ground is plain, grey, green, purple, etc.; on this plain ground are woven, or sewn, such designs as dogs, rabbits, "Jumbos," cray-fish, horses, cows, etc., all looking more or less ugly. These materials are intended for ladies to make dresses of; some are ready-made so as entice one to wear them.

Now put the idea of fashion away, and let your reason speak: Would you like to wear such a thing as that? Would you like to tell your maid to prepare for you your monkey dress? A word to the wise, &c.

Umbrellas, are made most elaborately, trimmed with rich lace, or embroidered with floss silk and gold thread. Others are all ornamented with artificial flowers, both on the top and at the handle. It seems funny to parade artificial flowers at a season when we have such a store of magnificent real ones. But every one to their taste.

Novelty is perceptibly in the Parisienne Jacket, and I must own that it meets with my full approval. Fine and well-made women have this season quite given up the Visite, as hiding too much of an elegant figure. The Parisienne Jacket is uppermost, and, to take off the straightness of the style, a new drapery of Spanish lace has been added. I will give you a full description of it, so as to aid in its making up, or in the renovation of an old one.

First, make of *gros de Naples* silk, or of poplin, a tight-fitting jacket, single-breasted. Our number (430) for April, will do very well as the pattern; a little less long in the skirt, the edge of which is trimmed with a flounce of Spanish lace. When this jacket is made, place it on your bust. Have by you  $4\frac{1}{2}$  yds. Spanish lace net, 22 inches wide, and 3 yds. 11 inches wide; the 3 yds. you use to trim the neck and front of your jacket on both sides of the buttons, taking care to lay it in pretty folds, and fastening it here and there with small jet clasps or ornaments; fastening one first in the centre of the back, one close to the neck in front, one at the waist, and one at the edge of the jacket, so as to maintain the folds in graceful order. You then take the  $4\frac{1}{2}$  yds. of lace, halve it, and drape it panier shape on the jacket; a jet clasp to keep the folds in front, and at sides of back; then with the two ends which hang from the clasp you make an elegant bow, which trims the jacket at back; a last clasp keeps the bow in graceful shape.

These Jackets can be varied à l'infini, and made very rich; instead of Spanish lace Chantilly flounces might be used, and if too narrow, two flounces sewn together look very well; instead of clasps, *passementerie* trimming might be used, and so on, according to your natural taste and fancy.

The style of dresses does not change, and, as usual, those made for elegant occasions have paniers, and a profusion of lace. The prettiest are those combined with satin *damasse*, plain satin, and silk, trimmed with lace. The skirts, when rich *damasse* is used, are plain in front, with a rich rûching for edging, paniers and body of satin, made with a handsome pouff at back.

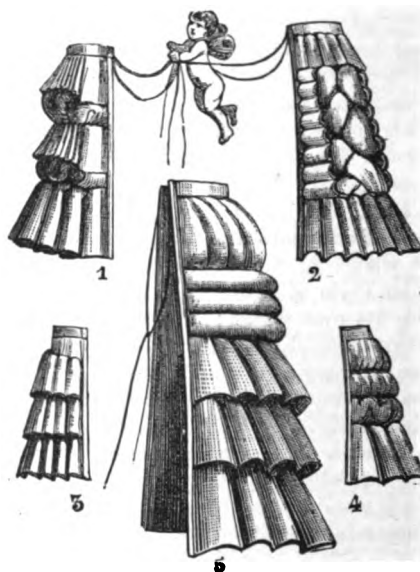
Tournures are worn nearer to the waist, and larger than ever; one could without difficulty, place a doll or a bouquet, on a lady's bustle, and it would remain there, notwithstanding the walking motion: the fact is, it looks like a little table. Those we give below on page 2 are considered quite reasonable; a flounce added to the waist makes the requisite table shape.

Hats and Bonnets keep to three principal styles: the very large hat, with one side of brim turned up; the close-fitting shape; and the large cabriolet. These are trimmed, though we have long past the winter, with velvet, *peluche*, brocades, &c.; the light ones are all covered with flowers and lace, and a clasp of any kind, varying according to the taste of the lady. At the races you see nothing but clasps of riding whips,—horses' heads, horses' hoofs, &c. For seaside wear the dresses are all made of zephyr, trimmed with lace.

The last novelty is to have the dress, the umbrella, and the hat all made of the same material, trimmed with *ficelle* lace. I am afraid this will look very trying to persons of taste when fifty or a hundred ladies attired in zephyr and lace, looking all one color from head to foot, will be walking up and down the parade.

I leave my fair readers to judge for themselves, only taking the liberty to give my opinion, without wishing to make a decree.

COMTESSE DE B—.



## THE FULL-SIZED PATTERNS

*N.B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsø Place, Kensington, London, W.

### THE EMERALD CORSAGE FOR DINNER DRESS. (450.)

Our pattern this month is that of the new style of pointed bodices for evening wear, shown on fig. 3 of

our second plate. The pattern, which is given full-sized, consists of six pieces, front, sidepiece of front, back, sidepiece of back, upright collar, and short sleeve. The front pleats are marked by lines of pricking, and there is a notch at neck to show where the point of collar commences. This upright collar has also a notch, which marks the spot where it should meet the shoulder seam. The front and sidepiece of front are each marked with two cuts, which must be placed together in making up. The back and sidepiece need no description, and the train, of which only a small portion is given on the back, must be lengthened as required. A line of pricking indicates the underside of sleeve. The draperies, &c., of front are fastened on an underskirt; and the pattern of draperies will be forwarded for sixpence. (See Pattern List).

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see Pattern List.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\* \* \* The Reverse views of all the Costumes on Plates 1, 2, 3, and 4, will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(454).—Concert Toilette of pink foulard, trimmed with white lace. The body is pointed back and front, and trimmed with a *gilet* and collar of white lace. The front of skirt is laid in folds and trimmed with flounces of lace; the back is gracefully draped, and ornamented with lace and bows of satin. Will take 12 yds. foulard; 18 yds. lace; 18 buttons; 4 yds. ribbon.

Fig. 2.—(455).—The Ascot Toilette for the races, of mauve satin and striped *algerienne*. The cuirasse body is ornamented by an *algerienne gilet*, collar, and cuffs, and finished with buttons. The skirt is of *algerienne*, trimmed across the front by a sash and tabs of the satin, falling on a *plissé* underskirt. The back is *bouffante*, draped very stylishly. Will require 10 yds. satin; 4 yds. *algerienne*; and 6 dozen buttons.

Fig. 3.—(456).—The Netherlands Visite of *broché*. It is draped at back under a bow, so as to form full sleeves, which are slightly gathered at the wrist. The Visite is trimmed with Spanish lace, *passementerie*, and *moiré* ribbon, and will require to make 5 yds. *broché*; 12 yds. lace;  $5\frac{1}{2}$  yds. *passementerie*; 3 yds. ribbon.

### PLATE THE SECOND.

Fig. 1.—(457).—Theatre Toilette of ruby satin or velvet, trimmed with lace, gold or cream. The body is pointed back and front, and buttoned behind. It is cut with a low neck, and has a lace pelerine worn over it, forming a square opening in front, which is trimmed with foliage and tea roses. The princess train, which has *revers* of the lace, opens in front on a *tablier* composed of a *plissé*, pleats, and *bouillonés*. Will require 12 yds. velvet or satin; 5 yds. lace; 8 roses, and 1 garland for the neck.

Fig. 2.—(458).—The Helen Ball Toilette of nun's veiling and *broché* satin for a young lady, or a young married lady. The body is pointed back and front, and is buttoned behind; the low neck is trimmed with a V-shaped *gilet* of lace *plissée*, and a spray of

lilac. The tunic is very gracefully draped at left side by a *bouillonné* of satin, and a long wreath of lilac fastened at top by an elegant buff satin bow. The underskirt can be of satin *broché*, or of plain satin, studded with small knots of flowers (as represented in the engraving); the skirt is edged by two *bouillonés*. This elegant toilette will require  $3\frac{1}{2}$  yds. nun's veiling (double width); 3 yds. *broché* if only the part seen is made of it,  $6\frac{1}{2}$  yds. if the whole skirt is composed of it;  $4\frac{1}{2}$  yds. ribbon, and flowers as described.

Fig. 3.—(459).—The Emerald Dinner Toilette of *vert chaste* satin, trimmed with malines or other lace. The body is cut square in front and buttoned behind. It has three points in front, which fall over a draped and slightly puffed sash. The train is cut in one with the body, and draped at sides with flowers. The underskirt is made with a pointed drapery, opening in front on five lace flounces. Will require 15 yds. satin; 4 yds. wide lace; 6 yds. narrow lace; 6 bunches of flowers. (We give the pattern of *Corsage* all-sized with our present No.)

### PLATE THE THIRD.

\* \* \* This Plate is headed by Three BONNETS.

The first is of cardinal satin, trimmed with grey tips.

The second of black satin, with a crown of beaded net, trimmed with large beads and mauve feathers.

The third is made of black tulle, trimmed with Chantilly lace, and a ruching of yellow satin.

Fig. 1.—(460).—The Alexandra Promenade Costume of brown *cachemire*, trimmed with embroidery. The polonaise body forms panier in front, and is well draped behind, and trimmed by a large bow at back, and with embroidery all round. The tablier, also edged with embroidery, is slightly draped over an underskirt made of box pleats. Will take 12 yds. *cachemire*, and 6 yds. embroidery.

Fig. 2.—(461).—Young Lady's Promenade Costume of grey nun's veiling. The body is made with gathers and *bouillonés*. It is pointed in front; the panier and draperies of back are fastened to the body. The underskirt consists of a plain skirt, edged by a flounce. Will require 12 yds. material.

Fig. 3.—(462).—The Lurline Afternoon Toilette of black satin and *moiré*. The body is made long, and has a broad trimming in redingote style of *plissé* satin and band of *moiré*. The front is trimmed by a *gilet* and *revers*; the back by a broad sash. The skirt consists of bands of *moiré* and *plissée* of satin. The back draperies are of satin. Will take 10 yds. satin; 4 yds. *moiré*; 18 buttons; 3 yds. ribbon for sash.

### PLATE THE FOURTH.

\* \* \* This Plate is headed by three untrimmed forms or shapes which have been used to make the BONNETS represented on Plate the Third.

Fig. 1.—(463).—The Savoy Reception or Promenade Costume, made of satin and *moiré*; the body is pointed back and front, trimmed by a *gilet* of gathers and *bouillonés*, edged by *revers*. The paniers are fastened on the body, and are finished at back by a long sash. The skirt, which is made of satin *plissée* and bands of *moiré*, looks very stylish. This elegant dress will require 12 yds. satin;  $3\frac{1}{2}$  yds. *moiré*; 4 yds. ribbon for sash.

Fig. 2.—(464).—The Lestrangle black satin or *cachemire* Costume, trimmed with *ecru* embroidery. The body is pointed back and front, and trimmed with an imitation *gilet*, large collar, and cuffs of embroidery. The overskirt is made *en panier*, and is well draped at back. The underskirt consists of long *plissée*, edged

with embroidery. Will require 12 yds. *cachemire*; 8 yds. embroidery; 18 buttons.

Fig. 3.—(465).—The Feodore Promenade Costume of light blue woollen material, trimmed with the same colored velvet, or satin. The dress is out *en princesse*, and is worn over a *plissé* underskirt. The edge is drawn into points by gathers, and finished by tassels; the body opens in front on a high *gilet*, and is trimmed with *revers*; the overskirt is gathered high on the right side, and hangs low on the left. It is trimmed at back by a long flowing sash. Will take 14 yds. material; 5 yds. ribbon for sash; 12 tassels;  $\frac{1}{2}$  yd. velvet for *revers*; and 18 buttons.

#### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3 and 4.

#### PLATE THE SIXTH.

J 36.—The Susanne Costume, made of washing material. The body is made *en princesse*, the pleated flounce being attached to it, and then crossed by a sash and ends. The neck is finished by a little cape. Will require, for a girl of 8,  $4\frac{1}{2}$  yds. zephyr;  $1\frac{1}{2}$  yds. check; 12 buttons.

J 37.—The Butterfly Washing Costume, for a child of 3. It is made *en princesse*, with flounce and side pockets, collar, and sash. Quantities required:  $2\frac{1}{2}$  yds. material; 6 yds. embroidery; 12 buttons.

J 38.—The Holland Costume, for a girl of 10 or 12, trimmed with embroidery. The jacket body is made with a yoke, and pleated in a band back and front; a small drapery, caught in the middle of front and draped at side and back, forms the overskirt, which is fastened on a *plissé* flounce, the whole being edged with embroidery. Will take  $5\frac{1}{2}$  yds. holland; 6 yds. lace or embroidery.

J 39.—Girl's Costume, made of thin woollen material. The body is slightly pointed in front and out in jacket style at back. The overskirt is laid in folds in front, and is well draped at back on a pleated flounce; a ribbon starts from the sideseam, and forms bow in front. Will take, for a girl of 12, 8 yds. material; 3 yds. ribbon.

Fig. 1.—(466).—Woollen Costume; the elegant skirt is made with flounces, *bouillonnés*, and *plissé* draperies, well draped at right side and back. The body is of a small redingote style. Will take  $4\frac{1}{2}$  yds. for body; 10 yds. for skirt; 18 buttons.

Fig. 2.—(467).—The Creole Black Silk Costume, trimmed with embroidery, and body of *damasse*. The skirt is made with draperies folded crosswise in front over the *bouillonné* and *plissé* skirt, and well draped at back; the body is opened in front, and forms pouff at back. Will take 10 yds. silk; 2 yds. embroidery;  $4\frac{1}{2}$  yds. *broché damasse*; 18 buttons.

Fig. 3.—(468).—The Carnegie *Cachemire* Costume. The body, of striped satin and velvet, is pointed in front and out square at back; the skirt is composed of two *plissés* and a *bouillonné*, with draperies laid in folds in front, and well draped behind. Will require 7 yds. *cachemire*; 5 yds. Pekin; 18 buttons.

Fig. 4.—(469).—Promenade Costume of zephyr, trimmed with *ficelle* lace, the body of Pekin, and the skirt composed of *plissé* flounces, edged with lace; elegant draperies in front and at back. Will require 10 yds. for skirt;  $4\frac{1}{2}$  yds. for body; 18 buttons.

#### PLATE THE SEVENTH.

Fig. 1.—(470).—Morning Costume of *percale d'Alsace*, trimmed with embroidery. The body is pointed

in front, and forms coat behind: the overskirt is elegantly draped back and front on a long *plissé* underskirt. Will require 12 yds. material; 9 yds. embroidery, and 18 buttons.

Fig. 2.—(471).—Visite Mantle of black *cachemire*, trimmed with *passementerie* and lace. Quantities required:  $2\frac{1}{2}$  yds. *cachemire*; 7 yds. *passementerie*; 18 yds. lace;  $2\frac{1}{2}$  yds. ribbon.

Fig. 3.—(472).—The Cheviot Travelling Cloak, trimmed with pipings of silk or satin. It has large, wide sleeves and collar, and is double-breasted. Will take  $3\frac{1}{2}$  yds. Cheviot; 24 buttons.

Fig. 4.—(473).—The Iris Promenade Toilette of brown *cachemire* and *moiré*. The jacket body is ornamented with a *moiré gilet*, collar and cuffs, trimmed with buttons. The overskirt is elegantly folded across the front and well draped at back on an underskirt made of bands of *moiré* and box pleats of *cachemire*. Will require to make, 11 yds. *cachemire*; 3 yds. *moiré*; 24 buttons.

Fig. 5.—(474).—Elegant Manteau Visite of black poplin, trimmed with *passementerie* and Spanish lace, and ornamented with little loops of ribbon. It will take  $2\frac{1}{2}$  yds. poplin;  $7\frac{1}{2}$  yds. *passementerie*; 18 yds. lace, and 6 yds. ribbon.

Fig. 6.—(475).—Morning Costume of light blue zephyr, trimmed with white braid. The body is pointed in front, trimmed with *revers*, and forms coat at back; the overskirt is well draped with deep pleats across the front, and is handsomely looped up at back over an underskirt of wide pleats. Quantities required: 12 yds. material; 12 yds. braid; 18 buttons.

#### PLATE THE EIGHTH.

Fig. 1.—(476).—The Elsie Promenade Toilette of black silk, trimmed with white lace. The *ouirasse* body is slightly opened in front, forming coat tail at back. The overskirt is draped high on right side, forming an elegant drapery in front; the back is very stylishly arranged; the underskirt is made with numerous *plissé* flounces. The costume will require 16 yds. silk; 8 yds. embroidery; 18 buttons.

Fig. 2.—(477).—The Alma Costume of satin duchesse and checked silk. The body is pointed in front, coat-shaped behind with the new and favorite panier, and well caught up at back. The underskirt is made with *plissés* of satin and bands of silk; a double thick *rûching* edges the bottom. Will take  $14\frac{1}{2}$  yds. satin; 4 yds. silk; 6 buttons; 2 yds. cord.

Fig. 3.—(478).—The Russell Promenade Toilette of *cachemire* and satin. The body is made slightly pointed, edged by a satin baby sash, with long ends falling at back on the underskirt, which is composed of *plissés* and tabs of satin; a thick satin *rûching* finishes the skirt. Will require 12 yds. *cachemire*; 5 yds. satin.

Fig. 4.—(479).—The Ismay Elegant Toilette made with satin and beaded lace. The body is pointed in front, rounded at back, trimmed with satin and lace paniers, and draperies. The underskirt is gathered *en bouillonnés*, with a lace flounce. The back is very stylishly finished, and the costume will require 14 yds. satin; 8 yds. lace for skirt;  $2\frac{1}{2}$  yds. for body; 18 buttons.

BEAUTY.—If man, or woman either, wishes to realise the full power of personal beauty, it must be by cherishing noble hopes and purposes, by having something to do and something to live for which is worthy of humanity, and which, by expanding the capacities of the soul, gives expression and symmetry to the body which contains it.



## VOWED AT A GRAVE.

### A STORY OF TO-DAY.

BY G. EWART FLEMING.

#### CHAPTER IX.

PANSY AND ORANGE BLOSSOMS.



HAVING put her hand to the plough, that is to say, having promised to marry Sir Robert Dangerfield, there was no thought of turning back in the mind of Alice Liddell.

She had entreated her aunt to speak to the baronet on the subject of poor Harry Guest, but this Mrs. Hamilton firmly refused to do.

"You are prepared to be a good true wife, Alice," she said, "and there is no reason why the story of your girlish love and sorrow should be raked up, and thus cause the wound to bleed afresh."

"But is it honourable, aunt?" questioned the girl timidly, "is it fair to Sir Robert?"

"My dear, you were a free woman when Sir Robert proposed for your hand; you broke no promise when you accepted his offer."

"No promise!" cried Alice in a passion of grief, "oh aunt, sometimes I think that old promise binds me yet."

"You are foolish, Alice," replied Mrs. Hamilton coldly, "you know you are a free woman, and were free when Sir Robert first desired to make you his wife."

"Yes," said the girl musingly, "death has made me free."

There was a curious tone in her voice, a strange undercurrent of stirred feeling that seemed to ripple to the surface as she spoke, and a far-off look in her eyes, which the cold-hearted woman by her side could not understand; and a vague fear crept into Mrs. Hamilton's mind, as Alice Liddell walked silently away to her own room.

She was gentle and quiet, making no outcry of her grief, but there are wounds that bleed inwardly, wounds which for that reason are ever the most deadly.

Suppose that the blow which had been dealt to her niece by the tidings of Harry Guest's death had made such a wound, suppose that the daily-paling cheek, and thin transparent hand, were the outward tokens of the inner hurt.

Mrs. Hamilton remembered Alice's young mother, and thinking of that grave in the churchyard, her heart stood still.

Had Alice indeed received such a death-blow to her hopes and happiness that her life was shortened?

And if so, replied the sophistry which always bore Mrs. Hamilton through her mental arguments with conscience, if so, of what avail was her speaking now?

Harry Guest was dead, of course he was, seeing that no news had been received of him since Sidney Darrell's letter to Mr. Marston; and what proclaiming of the sad story could bring the lad back from the grave he filled in a strange land?

Assuredly none, and seeing that it was so, and also that Alice was willing to become Lady Dangerfield, would not she, Mrs. Hamilton, be deeply to blame if she jeopardised the happiness of the newly-plighted pair by such a dangerous confession; or if she allowed Alice to force such a confidence upon Sir Robert.

"It does not concern him," she mused, "the silly story was over and done with before he returned to the Chase. I have spoken the truth, Alice *was* a free woman when he asked for her hand, and why should the past be spoken of, to shake his confidence in her, and to embitter their lives?"

She paced rapidly up and down the room as she mused, clasping and unclasping her hands in a nervous excitement.

"Men are so strange," continued the swift course of her thoughts, "Sir Robert might break off the match; Alice herself might refuse to marry him if I allowed them to exchange thoughts upon so dangerous a subject. No, my influence over her is very strong. It was powerful enough to keep the secret from her father, and it will preserve the story untold now, when the telling of it might be fatal to her real happiness, and to her brilliant opportunities of usefulness."

Ever ready to palter even with herself, Mrs. Hamilton's mind was easy of persuasion that it was her duty to see that no obstacle was raised in the way of Alice becoming mistress of the Chase; a position in which she could dispense such broad charities and cast so much happiness on the paths of all around her.

"She is one of those saint-like creatures," mused the lady piously, "whose best happiness lies in promoting that of others. She has much of the martyr's patience in her character, and loves to forget herself. How much more good she will accomplish in the exalted position to which fortune calls her, than if she had become a poor man's wife."

But under all her specious reasoning, an



uneasy conviction held possession of Mrs. Hamilton's mind, a conviction that before the sacrifice of her niece was consummated, some one who had authority to act for Alice Liddell ought to find sure and certain proof of the death of Harry Guest.

In fact, she knew in her own heart, however much she might gloss over the fact, that her plain duty to Alice and Sir Robert was to tell her brother frankly and candidly, the whole truth; and let him as Alice's father, either himself discover beyond doubt the proofs of the young fellow's death, or failing to do so, annul the promise which bound his daughter, by refusing his consent to such an unsuitable engagement.

But often as conscience whispered to her of this plain duty, so often she repulsed it, and said to herself again and again,

"I only seek her good, her best happiness."

Yet she knew that it was the family aggrandisement and the family purse she was plotting for, not the personal happiness of Alice Liddell, not even the good of the poor who were always with her.

The time came all too soon when she heaped bitterest blame upon herself for the part she played, when she acknowledged with heart-breaking tears that no human being has the right to plot or persuade away the happiness of a fellow-creature, least of all of a weak will-less confiding girl; but these feelings came too late for prevention of the evil, too late for remedy of the mistake.

She acted according to her lights, but the lights were low and bleared, dim and worldly, and had nothing in common with that bright gleam which should have been to one in her place "*A light unto the feet and a lantern to the path.*"

And Alice?

I have said that having given her word, she sought not to retract it.

She saw all around her pleased at the prospect of her approaching marriage.

The steady light in the eyes of Sir Robert Dangerfield, and his tender reverential manner to her, his lavish expenditure on the decorations of the home which he was rapidly preparing for its lovely young mistress, all showed her, in a thousand ways, and a thousand times a day, how deep was his love, how fond his delight at having won her for his own.

Her father's satisfaction was great, and seeing how well content he was, Alice gradually and timidly dropped from her mind a resolve she had formed in the first days of her

betrothal.

She had purposed to tell the truth to her father in the strictest confidence, and to implore him to find out where in that far land lay the lonely grave of her young lover; so that her heart might have a shrine for memory to lay its treasures upon; the pure and tender thoughts, which were so beautiful and so innocent that she might shelter them without a shadow of wrong to the good and noble man who had chosen her for his wife.

But Alice never spoke the word by which her father might have won her whole confidence; if she had, the story of that short sad life might have been a different one.

She held her peace, and her father blessed her, and wished her joy, and in the fulness of his simple heart, spoke to her of the higher duties it had pleased God to appoint for her; of the wider scope for charity and loving-kindness, of the larger powers for influence and example which lay before her as mistress of the beautiful dwelling whose old walls towered over the green swelling park, and looked proudly down on the simple ivy-covered vicarage.

Her aunt was glad and encouraged her, as I have said, to secrecy, and to perseverance in the part she had undertaken.

Her sister rejoiced in her girlish way at the prospect of a wedding, and was glad in the deeper depths of her young soul that she was not to be parted from her sister.

The poor rejoiced, and louted more lowly than ever to the future mistress of Dangerfield Chase, blessing her and blessing God in their fashion that "dear Miss Alice," was going to "bide in their midst."

So the days went by until the eve of the bridal came.

The wedding finery had been tried on and pronounced perfect, and it now lay in glossy splendour in the bedroom that had once been that of Alice's mother, and where the bride was to dress on the following morning.

Like Alice's own chamber it looked across the waterside meadow to the swelling upland of the park; and from its window also could be seen the path by which Harry Guest had gone to his last tryst.

In it both girls had been born and there the gentle, misunderstood, young wife had died. It had been virtually shut up, and only used as a spare room, a rare guest-chamber, since that time, but on this evening a spell seemed to draw Alice Liddell to the silent room where her young mother had died.

She passed the couch which was covered with her bridal clothes, and sat down in the wide old-fashioned window-seat; looking out at the red evening sky.

It was a quiet moment for her, a little breathing-space after the bustle of the day, after the turmoil and excitement indeed of many previous weeks, and Alice leaned her head against the oaken casement of the window and gave herself up to thought.

Need I say in what direction those thoughts wandered?

I think not.

Alice Liddell was a good girl and pure, but she would have been less than woman if her mind had not reverted on that last evening of her maidenhood, to the one who had gained her first promise.

But it was not to indulge these thoughts of her lost lover that she had sought the sacred seclusion of her mother's death-chamber.

No, she had come there to seek strength to cast from her heart the lingering love for Harry Guest which still stood, a pale and threatening shadow, between her and her husband that was to be, and while fighting this battle in the silent room, Alice Liddell would have given all she possessed to speak to Sir Robert or her father, to pour her sorrow upon the support of some stronger nature; but her aunt's influence upon her was too strong.

So she fought her fight alone, and spent her quiet hour in prayer in the sacred room in which her own life had been given to her and from whence the spirit of her mother had departed.

She had sunk upon her knees in the old window seat, and while she still knelt there, a timid tap sounded at the door.

She rose to her feet, and bade the visitor enter. It was her sister, bearing an exquisite bouquet of orange blossoms and a wreath, newly unpacked from a London emporium.

"Are they not lovely, Alice?" cried the girl with fresh delight, "I am not to leave them with you. John will take charge of them till the morning in the greenhouse, but I thought you would like to see them, dear."

"Thank you Chrissie," was the gentle reply, "leave them with me a little while."

Christina laid the big bouquet and the wreath softly by her sister on the window-seat, and kissing a stray curl of the chestnut hair, she crept silently away.

Alice Liddell touched the fragrant blossoms with trembling fingers, her eyes filling the while.

"My wedding flowers," she said mournfully "ah! how fondly I once thought to wear the bridal blossoms for my Harry, but—God's will be done."

Her face fell forward upon the mass of virginal white bloom, and a faintness came over her, but she rallied herself, and took from her bosom a faded purple pansy, her lover's last gift.

"I have accepted orange blossoms from another," she murmured, "and I have no longer a right to keep my withered flower."

She rose to her feet, and throwing a light shawl round her shoulders, she stepped from the open windows, and went down the balcony steps, as she had done on that summer morning long ago, when her heart and hopes were as fresh and blooming as the new-plucked pansies which she carried to her lover.

Quickly she sped down the old familiar path, and in a few minutes had gained the place where under the sheltering hazels they had parted.

"Here is the spot his feet pressed," she murmured looking down at the greensward, "and here where we parted for ever, I will leave my poor flower."

She dug a little grave with her penknife for her faded treasure, and put the dead pansy for ever from her sight.

She would bring no treacherous token of a maiden's hopeless love into her new state of matronhood; the heart that rested on the breast of the generous man who had chosen her should cherish not a secret which, being spoken, could grieve him.

She pressed the earth gently round the spot, and a few tears pattered down, not many, for she called a high sense of duty to her aid, and then she left the spot for ever.

In the brief time of life that remained to her, she never visited the hazel copse again, in the brief space that she was the wife of Sir Robert Dangerfield she was never false to her own words, spoken as she left the place,

"I am not my own now, my life is another's."

(To be continued.)

**WOMAN'S LOVELINESS.**—The beauty of woman transcends all other forms of beauty, as well in the sweetness of its suggestions as in the fervour of the imagination it awakens. The beauty of a lovely woman is an inspiration, a sweet delirium, a gentle madness. Her looks are love-potions. Heaven itself is never so clearly revealed to us as in the face of a beautiful woman.



### THE DUKE OF ALBANY'S MARRIAGE.

Of course all the interesting particulars of the ceremony which united H.R.H. Prince Leopold Duke of Albany to H.S.H. the Princess Helen of Waldeck Pyrmont are well known to our fair readers, but a few words concerning the dresses worn on the august occasion may be welcome, and we now redeem our promise made last month to give a description of the principal costumes.

The most important toilette was, of course, that of the illustrious bride. The dress was indeed a work of art. It was supplied by Madame Corbay of the Rue Ménars, Paris, and was a present to the bride from her sister, the young Queen of the Netherlands. Although exceedingly rich, the bridal toilette was remarkable for its simplicity. It was composed of a petticoat of white satin, the skirt opening in several places over orange blossoms and myrtle. It was trimmed with two robings of Alençon lace, and the long train was embroidered with raised bouquets of *fleur-de-lys*, and edged with coquilles of white satin and Alençon lace. The low bodice and short sleeves were trimmed to match. Diamond ornaments were on the bodice, and a lovely tiara on the head, with bridal wreath and veil falling at the back of the richest Point de Bruxelles. Her royal highness carried a lovely bridal bouquet.

Her Majesty the Queen wore a dress of richest black satin, the front draped with the magnificent white Honiton lace used at her own wedding: the bodice and train of satin, bordered with rich embroidery on velvet; the small imperial crown of brilliants surmounted her Majesty's usual head-dress, and a rich white Honiton lace veil fell over the shoulders and mingled with the drapery of the dress. Her Majesty wore several orders, and the Koh-i-noor as a brooch.

Her Royal Highness the Princess of Wales was dressed in a splendid robe of the palest blue brocade, embossed with roses, blue bells, and white flowers, richly trimmed with silver, petticoat of palest blue antique satin, veiled in fine Brussels lace (bearing her royal highness's coronet and monogram); train of the brocade, lined in the pale satin, also richly trimmed with silver, over which fell another train of the same exquisite lace; bodice to correspond; tiara of diamonds, and dress profusely ornamented with the same; magnificent garniture of diamonds on her Royal Highness's neck; plume and veil; bouquet of red roses in her hand. (This dress was supplied by Mdme. Elise.)

Their Royal Highnesses the Princesses Louise, Victoria and Maud of Wales, wore dresses of palest blue satin covered and trimmed with *crêpe lisse*, having handsome sashes of brocade embossed with roses, bluebells and white flowers. Few fairer sights were seen that day in all the princely assemblage than the beautiful Princess of Wales with her three fair girls. The train of the wife of the Heir-apparent was borne by the Countess of Morton in brown velvet, and Miss Knollys in a costume of garter blue satin trimmed with crimson flowers.

H.I.H. the Duchess of Edinburgh was elegantly dressed in mauve satin, the whole costume being lavishly trimmed with finest lace, and ornamented with wreaths and bouquets of delicately shaded violets. This illustrious lady, who was accompanied by her eldest son, wore a diamond tiara and a wreath of shaded violets in her hair, and a profusion of magnificent jewels on the dress. The Hon. Mrs. Monson was train-bearer to Her Imperial Highness.

H.R.H. the Duchess of Connaught, who looked quite recovered from her recent illness, wore a dress of rich heliotrope heavily brocaded with gold. Her train was borne by the Hon. Mrs. Egerton, who wore brown velvet.

H.R.H. Princess Christian of Schleswig-Holstein's costume was a train and bodice of rich cardinal-red Lyons' velvet, lined with satin Duchesse of the same shade; the bodice, cuirasse shape, was trimmed with fine black Chantilly lace and shaded garnet bead embroidery. A deep flounce of Chantilly lace was arranged down the right side of the train and caught back with bouquets of large crimson-shaded poppies, with gold centres. The petticoat of rich satin Duchesse, trimmed with bands of rich bead embroidery and Chantilly lace, gracefully arranged at the back. Her train was borne by Mrs. Algernon Mills, who wore a very elegant costume of gold and silver brocade on a silver ground.

H.R.H. Princess Louise (Marchioness of Lorne)—whose train was carried by Lady Sophia Macnamara—wore a rich costume of deep ruby satin, trimmed with variegated roses; Lady Sophia in white, trimmed with deep red roses the color of the Princess' train.

H.R.H. Princess Beatrice wore a train and bodice of rich satin brocade, the ground of which was yellow shot with white, producing a beautiful effect of rich cream color, and exquisitely embroidered with bouquets of lilies, forget-me-nots, and roses in raised relief on the satin; the train lined with pale salmon-pink satin Duchesse, with a tulle bordering *à la* Louis Treize in the same material, surmounted by a thick garland of full-blown roses in the same delicate shades of pink and cream colour. The petticoat of salmon-pink satin Duchesse, almost covered with the finest Point d'Alençon of great antiquity, having

originally belonged to Queen Katherine of Arragon; the lace was draped at the side with bouquets of roses to correspond with the embroidered flowers on the train. H.R.H. wore splendid diamonds in the hair, white plume, and tulle veil. The train was borne by Lady Churchill, who wore pale grey satin.

Her Grand Ducal Highness Princess Victoria of Hesse-Darmstadt wore white, and had her train borne by the Baroness Grancy. Many an eye moistened as it fell on the slender form and pensive face of that young girl, for all knew her, by the side of her illustrious grandmother, to be the daughter of our lamented Princess ALICE, Grand Duchess of Hesse-Darmstadt.

H.R.H. Princess Mary, Duchess of Teck, looked magnificent in her splendid robe of rich grey satin, trimmed with pink satin and roses, with a magnificent tiara on her head; her train was carried by the Hon. Mary Thesiger, who wore a costume of crimson brown, trimmed with lace and roses.

Princess Philip of Saxe-Coburg and Gotha wore a dress of silver tissue, the train of pale blue embroidered with silver, being borne by Baroness Pack.

Her Majesty the Queen of the Netherlands wore a splendid train of red velvet of a very rich shade, embroidered at the edge in white.

The Princess of Waldeck-Pyrmont (mother of the bride) wore a dark violet velvet train, over satin dress of a lighter shade; her head-dress was a *coif* of violet velvet edged and ornamented with pearls. Her train-bearers, Baroness Reidel and Baroness Robell, were in pale Pompadour satin; and the little Princess Elizabeth, her daughter, a child of about ten years of age, entirely in white.

The Duchess of Mecklenberg-Strelitz wore blue, and her train was borne by Lady Carolino Cust.

Her Grace the Duchess of Wellington was dressed in pale mauve satin, embroidered in silver, and trimmed with white satin.

The Countess Spencer wore garter blue velvet.

The Countess Gleichen had a beautiful toilette of brown velvet.

The Duchess of Bedford (Mistress of the Robes) wore a dress of black moire brocade, train lined with satin, and edged with jet and chenille embroidery. The petticoat was of velvet gauze, embroidered with jet sprays, and draped with jetted tulle, tiara of diamonds, court plumes and veil.

Lady Harcourt wore cream-colored satin, and the Marchioness of Salisbury a toilette of brown velvet arranged with gold brocade, and trimmed with gold lace. Mrs. Gladstone was in pale blue satin, covered with white lace.

Her Grace the Dowager Duchess of Roxburghe wore train and bodice of rich black velvet brocade on satin ground, train lined satin Duchesse, and bordered with tulle, satin, and feathers; the dress of black satin Duchesse, trimmed with chenille embroidery, Spanish

fringe, and jet, the draperies being looped back by large satin bows; a splendid display of diamonds formed a stomacher; head-dress, tiara of diamonds, court plume, and tulle veil.

The Countess of Breadalbane wore an exquisite brocade in bronze-green and pink on ivory, with draperies of antique lace. Hon. Mrs. Richard Moreton (Lady in Waiting to H.R.H. the Duchess of Albany) was in old gold satin brocaded in brown velvet. Very elegant toilettes were also worn by the Countess Crauford, Hon. Lady Campbell, and Miss Ponsonby.

The bridesmaids' dresses, which were supplied by Mrs. Stratton of Piccadilly, had bodice, train and panniers made of rich white moire, the petticoats were of white satin trimmed with tulle and pearl embroidery, and ornamented with bunches and garlands of Parma violets, white heather and primroses. Head-dresses of the same flowers and long tulle veils.

The bride's travelling dress, which was from Mrs. Mason of Old Burlington Street, was embossed velvet, of a rich ivory shade. The short skirt was trimmed with a deep pleated flounce, edged with lace; the coat-shaped basque was fastened at the side with a velvet bow, and finished by a *jabot* and ruffles of lace. A small mantle was made to match; and the elegant little bonnet was of fine ivory chip, trimmed with a thick garland of orange blossom, myrtle and jasmine, the strings were of Bretonne blonde, and finished by a small bouquet of bridal flowers. A short tulle veil, spotted with chenille was worn with the bonnet.

The bride's trousseau was made in Paris and London. Worth supplied some of the dresses. Mrs. Stratton of Piccadilly, who also furnished the elegant costume worn by Princess Beatrice, made a very lovely evening dress for the Duchess, which was a present from the Queen.

The wedding presents were of course very numerous and splendid, and were by Her Majesty's gracious permission, on view in the White Drawing Room at Windsor for two days previous to the wedding.

The Royal Bridecake was made by Her Majesty's household confectioner, and weighed 2 cwt. It rose from a gold stand to a height of six feet. Messrs. Gunter, of Berkeley Square, supplied nine presentation cakes and a number of presentation slices for distribution in the Royal Family, the households, and chief nobility.

The royal couple proceeded to Claremont, after the marriage, but alas! the sound of wedding-bells was hurriedly followed by a funeral dirge, for two days later the melancholy tidings were received in England of the unexpected death of the young bride's sister, the Princess of Wurtemberg, wife of the Heir Apparent to the throne of that country. The bereaved parents, the Prince and Princess of Waldeck Pyrmont, left London at once on receipt of the news; and many festivities which had been arranged in honor of their Majesties the King and Queen of the Netherlands, could not take place.

## The Court and High Life.

THE Queen, accompanied by Princess Beatrice, and attended by the Ladies and Gentlemen of the Court, left Windsor Castle on the 19th of May for Balmoral. Her Majesty will remain in the Highlands about a month, returning to Windsor on the 15th of June, where she will remain for about a week, after which the Court will remove to Osborne for the usual summer sojourn. The Queen, accompanied by Princess Beatrice, and the Duke and Duchess of Connaught, visited Epping Forest on May 6th, where Her Majesty graciously declared the Forest free to her people for all time. There were immense crowds of spectators, who all delighted in giving a most hearty welcome to our beloved Sovereign. The close of a pleasant day was, however, saddened for Queen Victoria by the news, received at night from Dublin, of the cruel murder of Lord Frederick Cavendish, Chief Secretary, and Mr. Burke, Under Secretary for Ireland, in the Phoenix Park. Her Majesty was deeply grieved and shocked, but happily another item of news reached her the same evening of a happy and cheering nature; for she was apprised by telegram from Berlin of the birth of another great grandchild, viz., the infant son born to the Prince and Princess William of Prussia, thus giving a third direct heir to the crown and throne of the venerable Kaiser William of Germany. On May 16th the Queen reviewed the troops at Aldershot, and Her Majesty held drawing-rooms on the 9th and 11th of May at Buckingham Palace.

The Prince and Princess of Wales will occupy Mr. Victor Van de Weyer's house, New Lodge, near Windsor, for the Ascot week. On the 3rd of June the Prince will visit Eton, where he will unveil a new screen erected in the College Chapel in memory of the Etonian officers who fell in the Afghan and South African campaigns. His Royal Highness will be the guest of the Provost.

The Duke and Duchess of Albany paid a visit to the Queen at Windsor on the 13th of May, remaining a few days at the Castle, from whence they returned to Claremont, where they will remain for the present.

The Sailor Princes Albert Victor and George of Wales have been visiting at the Court of Greece.

Her Imperial Majesty the Empress Eugenie has been staying at Ems in order to benefit a neuralgic affection to which she has been latterly subject. While there the illustrious Lady received a friendly greeting from the Empress Augusta of Germany, who was visiting her daughter at Baden, and who sent a lady-in-waiting to the royal exile, with a splendid bouquet of violets.

It is reported that Queen Christina of Spain will visit Vienna during this summer, and, also, that King Alfonso will go to Germany in September for the purpose of seeing the military manoeuvres, in which case His Majesty would join the Queen on her return journey.

Lady Frederick Cavendish, widow of the murdered Chief Secretary of Ireland, is at present on a visit to her sister, the wife of the Rev. E. S. Talbot, Warden of Keble College, Oxford. The bereaved lady supports her terrible affliction with a spirit of the greatest fortitude, and with a self-denying courage which few mourners may attain to, though all may emulate.

The Marquis of Normanby is on a visit to his son,

Lord Henry Phipps, who is engaged in sugar-planting in Queensland. His Excellency was entertained at a banquet in Brisbane.

## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### ROYAL ITALIAN OPERA.

The principal events during the month have been the appearance of Madame Albani in *Mignon* and *Rigoletto*, Madame Adelina Patti in *L'Etoile du Nord*, and Madame Seibrich in *La Somnambula*. Madame Pauline Lucca makes her first appearance this season on May 27th; and an engagement has been made with Madame Christine Nilsson during the month of June, when she will appear in Boito's opera, *Meistersinger*.

### DRURY LANE.

A season of German Opera has been arranged at this house, which commenced on May 18th with Wagner's *Lohengrin*. The season is divided into two series, both of which run through May and June; the first series being arranged for Tuesdays and Thursdays in each week, and the second series for Wednesdays and Saturdays. The whole season closes on June 28th. The directors of this novel undertaking are Herren H. Franke and B. Pollini; the conductor is Herr Hans Richter, of the Imperial Opera House, Vienna; while, as chorus-director, the valuable services of Herr Carl Armbruster, the well-known *chef d'orchestre* of the Royal Court Theatre, have been secured.

### HAYMARKET.

Madame Modjeska's re-appearance in London has been hailed with delight by her numerous admirers. In *Odette*, the fascinating Polish actress has a part entirely suited to her great talents, and she is admirably supported by a very strong company.

### PRINCESS'S.

A new and original drama by Mr. G. R. Sims, called *The Romany Rye*, is announced for production at the termination of the present run of *The Lights o' London*, and public curiosity is naturally on the *qui vive* concerning a new play from such a facile pen, especially a play to be acted by (for the most part) the same company which has charmed so many ears and hearts in *The Lights o' London*. Meanwhile the "lights" shine on, and are watched nightly by large audiences previously charmed to good humor by the dulcet strains and clever acting of *A Simple Sweep*. All who desire to hear really sweet music, should be in time to listen to the harmonies arranged by the Rev. Father Downes, so ably interpreted by the clever quartette, Miss Eugenie Edwards, Messrs. Neville Doone, Geo. Barrett, and Coote; Miss Nellie Palmer and efficient choruses. Miss Eugenie Edwards, who looks the part of the charming and sentimental Rosamond to the life, and who is beautifully dressed in a toilette of gold and blue, with a most bewitching hat, sings the airs allotted to her with a voice whose elasticity and sweetness reminds us of some feathered songster of the woods, while the delightful simplicity of her acting, so modest, so refined, yet so arch, is a real treat in these days of broad burlesque. The charming singer is ably supported by Mr. Neville Doone, who displays vocal powers of a superior order, in addition to his rapidly maturing histrionic talents. Mr. George Barrett is inexpressibly funny as the "aged mama," and uses with great effect a voice evidently well-trained to part-singing. Mr. Coote makes a perfect study of the part of Sir Orange Peel, and Miss N. Palmer looks graceful as the baronet's sister. The choruses are admirably trained and elegantly dressed; and all "goes on velvet" from first to last. There is doubtless a long run in store for *A Simple Sweep*.



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 „ 227a.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.  
 „ 214.—Close-fitting Mother Hubbard Mantle, new style. 7d.  
 „ 252.—The Aberdeen Morning Costume. Gathered body, with sash belt, tablier, and bouffant. 7d.  
 „ 281.—The Templemore Afternoon Tea Gown. 6d.  
 JANUARY, 1882.  
 „ 323.—The Helene Promenade Costume. Corsage, upper skirt, and bouffant. 6d.  
 „ 324.—The Lascelles Visiting Costume. Corsage, tunique, and bouffant. 7d.  
 „ 328.—The Frankfort Morning Toilette. Corsage and draperies of skirt. 6d.  
 „ 329.—Elegant Sortie du Bal. 6d.  
 „ 327.—Young Lady's Theatre or Ball Costume. 6d.  
 „ 329.—The Waldeck Dinner Dress. Corsage, Tunique and train. 6d.  
 „ 331.—The Lennox Visiting Costume. Double-breasted Redingote and bouffant. 7d.

- „ 332.—Little Girl's Paletot. 3d.  
 „ 334.—The Paulyn Visiting Costume. Corsage and upper skirt. 6d.  
 „ 344.—The Churchill Costume. Corsage, with cape and skirt draperies. 6d.

### FEBRUARY, 1882.

- „ 318.—The Lambart Promenade Costume. Double-breasted Polonaise, with draped skirt. 6d.  
 „ 340.—The Margareta Visiting Costume. Pointed corsage, upper skirt, paniers, and drapery. 9d.  
 „ 350.—The Georgina Tea Gown, with plastron. 6d.  
 „ 351.—The Charlemont Evening Toilette. Gathered bodice, skirt, drapery, and bouffant. 6d.  
 „ 353.—The Florida Opera or Ball Costume. 8d.  
 „ 356.—The La Touche Promenade Costume. Pointed tunique and scarf. 6d.  
 „ 357.—The Decie Costume. Basquine, scarf, and bouffant. 6d.  
 „ 359.—Half mourning Dress. Corsage a revers, upper skirts and bouffant. 6d.  
 „ 360.—The Irene Visiting Costume. Pointed corsage, paniers, and bouffant. 6d.  
 „ 361.—The Urania Half-mourning Costume. Corsage a gilet, upper skirt, and bouffant. 7d.  
 „ 362.—The Melosina Promenade Toilette. Polonaise tunique. 6d.  
 „ 364.—The Cousins Outdoor Costume. 9d.  
 „ 365 & 365a.—The Camargo Promenade Costume. 9d.

### MARCH, 1882.

- „ 372.—The Paris Promenade Costume. Princess polonaise a gilet. 6d.  
 „ 373.—The Mellony Reception Toilette. Open polonaise, with vest. 9d.  
 „ 374.—The Hohenlohe Promenade Costume. Pointed corsage, draped tablier, and bouffant. 7d.  
 „ 381.—The Philippa Promenade Costume. Redingote jacket, tunique, and bouffant. 7d.  
 „ 382.—The Cameron Black Silk Toilette. 9d.  
 „ 383.—The Portugal Visiting Costume. Pointed corsage and draped tunique. 7d.  
 „ 384.—Young Lady's Afternoon Costume. Draped polonaise. 6d.  
 „ 385.—The Wynn Black Cashmere Costume. Pointed corsage and draped overskirt. 9d.  
 „ 386.—The Kennedy Promenade Costume. Corsage Redingote, overskirt, and cape. 7d.  
 „ 394.—The Flora Costume. 6d.  
 „ 395.—The Papillon Morning Costume. 6d.  
 „ 396.—The Sirene Black Cashmere Costume. Corsage Redingote, draped upper skirt. 9d.  
 „ 398.—The Wodehouse Promenade Costume. Jacket, overskirt, and deep cape. 9d.

### APRIL, 1882.

- „ 403.—The Pierson Promenade Costume. Pointed corsage, paniers, and bouffant. 6d.  
 „ 404.—The Beauregard Visiting Costume. Pointed corsage a plastron, draped paniers, and bouffant. 6d.  
 „ 405.—The Delphine Afternoon Toilette. Pointed corsage, with deep collar, draperies, and bouffant. 7d.  
 „ 406.—Bridemaid's Costume. Princess corsage, with cape, collar, and scarf. 7d.  
 „ 407.—Bride's Dress. Princess tunique, with pointed corsage and long train. 9d.  
 „ 409.—The Calvert Promenade Costume. Corsage, tunique a paniers, and bouffant. 9d.  
 „ 410.—The Castille Black Silk Costume. Pointed corsage, gathered draperies, and bouffant. 9d.  
 „ 411.—The Dalrymple Morning Costume. Corsage, draped tablier and bouffant. 6d.  
 „ 365.—The Oberla Promenade Costume. 9d.  
 „ 523.—The Serrano Costume. Pointed corsage and gathered tunique. 9d.  
 „ 424.—The Talma Morning Costume. Pointed corsage a revers, draperies and bouffant. 9d.  
 „ 425.—The Angela Toilette. Corsage, paniers, and bouffant. 9d.  
 „ 426.—The Molda Costume. Corsage a basques, tunique, and bouffant. 9d.  
 „ 427.—The Antonia Toilette. Gathered corsage, draperies, and bouffant. 9d.  
 „ 428.—The Marietta Promenade Costume. Corsage, with deep basques, draperies, and bouffant. 9d.

### MAY, 1882.

- „ 431.—The Lisette Afternoon Toilette. Corsage and pleated overskirt. 7d.  
 „ 432.—Reception Toilette. Pointed Corsage a basque, overskirt and bouffant. 9d.  
 „ 433.—The Agatha Promenade Costume. Corsage a revers, draped overskirt, and bouffant. 9d.  
 „ 434.—The Bieder Promenade Toilette. Pointed corsage a revers, paniers, tablier, and bouffant. 9d.  
 „ 435.—The Dresden Reception Toilette. Corsage, tablier, paniers, and bouffant. 6d.

- „ 436.—The Hamilton Visiting Toilette. Pointed corsage, draped tablier, overskirt, and bouffant. 9d.  
 „ 437.—The Inez Morning Promenade Costume. Corsage a gilet, draped tablier, and bouffant. 7d.  
 „ 439.—The Godsohl Walking Costume. Draped polonaise. 7d.  
 „ 441.—The Gwendolen Visiting Costume. Pointed Corsage, paniers, and bouffant. 6d.  
 „ 443.—Travelling Costume. Draped polonaise, with plissé front. 7d.  
 „ 445a.—The Blanche Toilette. Draped polonaise, tablier, and bouffant. 7d.  
 „ 446.—The Montebello Black Silk Toilette. Pointed corsage, draped tablier, and bouffant. 6d.  
 „ 447.—The Agnes Reception Toilette. 6d.  
 „ 448.—The Millicent Promenade Costume. 9d.  
 „ 449.—The Mercedes Afternoon Toilette. 7d.  
 „ 450.—The Nice Toilette. Pointed Corsage a gilet, draped overskirt, and bouffant. 7d.  
 „ 451.—The Mentone Toilette. Pointed corsage, paniers, and bouffant. 6d.  
 „ 452.—The St. Carlo Toilette. Pointed Corsage, draped overskirt, and bouffant. 6d.  
 „ 453.—The Robina Costume. Redingote polonaise, double-breasted, with revers. 6d.

### PATTERNS FOR JUNE, 1882.

#### Plate 1.

- „ 454.—Concert Toilette. Pointed Corsage a revers, draperies, and bouffant. 7d.  
 „ 455.—The Ascot Toilette. Corsage a gilet, draperies, and bouffant. 7d.  
 „ 456.—The Netherlands Visite, with gathered sleeves. 6d.

#### Plate 2.

- „ 457.—Theatre Toilette. Pointed Corsage, with cape, tunique, bouffant, and train. 9d.  
 „ 458.—The Helen Ball Toilette. Low pointed corsage, draped tunique and bouffant. 7d.  
 „ 459.—The Emerald Dinner Toilette. Panier, tunique, and train. 7d. (The Corsage is given full-sized.)

#### Plate 3.

- „ 460.—The Alexandra Promenade Costume. Draped tunique, polonaise, draperies and bouffant. 9d.  
 „ 461.—Young Lady's Promenade Costume. Gathered pointed corsage, paniers, and bouffant. 7d.  
 „ 462.—The Lurline Afternoon Toilette. Redingote corsage and bouffant. 6d. Pleated underskirt, 6d. extra.

#### Plate 4.

- „ 463.—The Savoy Reception Costume. Gathered pointed corsage, paniers, and drapery. 9d.  
 „ 464.—The Lestrangle Costume. Pointed corsage, paniers, and bouffant. 6d.  
 „ 465.—The Feodore Promenade Costume. Draped polonaise a gilet. 7d.

#### Plate 6.

- „ J 36.—The Susanne Costume for girl of 8. 3d.  
 „ J 37.—The Butterfly Costume for child of 3. 3d.  
 „ J 38.—The Holland Costume for girl of 10. 3d.  
 „ J 39.—Costume for girl of 12. 6d.  
 „ 466.—Woollen Costume. Corsage redingote, draperies and bouffant. 7d.  
 „ 467.—The Creole Black Silk Costume. Corsage a basques, drapery, and bouffant. 6d.  
 „ 468.—The Carnegie Cashmere Costume. Corsage a basques, draped overskirt and bouffant. 6d.  
 „ 469.—Promenade Costume. Corsage a basques, draperies, and bouffant. 6d.

#### Plate 7.

- „ 470.—Morning Costume, for washing material. 9d.  
 „ 471.—Visite Mantle. 6d.  
 „ 472.—The Cheviot Travelling Cloak. 6d.  
 „ 473.—The Iris Promenade Toilette. 7d.  
 „ 474.—Manteau Visite. 6d.  
 „ 475.—Morning Costume, for cachemire. 9d.

#### Plate 8.

- „ 476.—The Elsie Promenade Toilette. Corsage a basques, draped tunique, and bouffant. 9d.  
 „ 477.—The Alma Costume. Pointed corsage a gilet, paniers, and bouffant. 6d.  
 „ 478.—The Russell Promenade Toilette. 6d.  
 „ 479.—The Ismay Toilette. 9d.

### NEW SLEEVES 3d. EACH.

- A.—Sleeve of ¾ length for demi-toilette.  
 B.—Sleeve with three rows of puffs.  
 C.—Abbe Sleeve, with Cape.  
 D.—Tight-fitting buttoned Sleeve, with two puffs at back seam.  
 E.—Tight sleeve, with scollops and puff, buttoning four buttons.  
 F.—Tight sleeve, with three puffs at back.  
 N.B.—Any of the Sleeves shown on our Plates of Costumes may be had separately, price 3d. each.

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2.—Dress Skirt, walking Length; (Trotteuse.)  
3.—Dress Skirt, medium train.  
4.—Dress Skirt, long round train.  
5.—Dress Skirt, long square train.  
The above set of five dress skirts is supplied, for 1s. 9d., or any three for 1s. 1d.  
„ 212.—Short skirt with moveable train, with illustration and description. 7d.

## LADIES' MANTLES, PALETOTS, PELISSES, &c.

Price 6d. and 9d. Each.

### AUTUMN AND WINTER MANTLES.

- „ 257.—The Aberfeldie Visite. 6d.  
„ 259.—The Goodwood Redingote Jacket, with seam at waist. 6d.  
„ 265.—The Gascoigne Double-breasted Ulster. 6d.  
„ 287.—The Bradford Mother Hubbard Cloak. 6d.  
„ 764.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.  
„ 240.—Double-breasted Tailor-made Jacket. 6d.  
„ 292A.—The Christina Paletot. 6d.  
„ 784A.—Redingote Jacket. 6d.  
„ 768.—Newmarket Jacket. 6d.  
„ 734A.—Single-Breasted Ulster. 6d.  
„ 769.—The Coaching Ulster. 6d.  
C 1.—Autumn Visite. 6d.  
C 2.—Tailor-made Jacket. 6d.  
„ 315.—The Fontanges Visite. 6d.  
„ 317.—Rotonde, or circular fur-lined cloak. 6d.  
„ 390.—The Fienness Redingote Jacket. 6d.  
„ 401.—The Mavin Visite. 7d.  
„ 402.—The Fremantle Cloak. 7d.  
„ 214.—The Olivette Jacket. Double-breasted. 6d.  
„ 696.—The Rubens Jacket, double-breasted. 6d.  
„ 397.—The Lamballe Visite. 6d.  
„ 408.—Visite with gathered sleeves. 6d.  
„ 412.—The Ottillie Jacket. Tight-fitting military style. 6d.  
„ 413.—The Ambroisine Visite. 6d.  
„ 414.—The Conyers Jacket. Double-breasted redingote style. 6d.  
„ 415.—The Mori Black Silk Jacket. 6d.  
„ 416.—The Tenterden Visite Mantilla. 6d.  
„ 417.—The Rosebery Visite, with gathered sleeves. 6d.  
„ 418.—The Crawford Mantilla. 6d.  
„ 419.—The Linda Mantilla, with gathered shoulders. 6d.  
„ 420.—The Napier Ulster, single-breasted, with cape. 7d.  
„ 421.—The Dundas Long Visite. Elegant style. 7d.  
„ 422.—The Manola Coat, with Visite Sleeves. 7d.  
„ 423.—The Buxton *coche-pousaire*, with armholes. 7d.  
„ 429.—The Wemyss Cloak, Visite style. 7d.  
„ 430.—The Hottie Jacket, tight-fitting, single-breasted. 6d.  
„ 438.—The Roydeville Visite Mantle. 6d.  
„ 440.—The Montespian Visite Mantle. 6d.  
„ 442.—The Claremont Long Pelisse. 7d.  
„ 445.—The Marquise Mantelet Visite. 6d.  
„ 300A.—Visite Mantle. 6d.  
„ 417.—Visite Mantle. 6d.  
„ 443A.—The Mattie Costume for a Child of 4 to 6. 3d.  
„ 444.—Toilet for a Girl of 12 to 16. Draped polonaise & gilet. 6d.

### USEFUL STANDARD STYLES.

- „ 423A.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.  
C 3.—Waterproof, with deep Cape.  
C 4.—New French Mother Hubbard Mantle.  
C 5.—The Newmarket Jacket. Redingote style, and double-breasted.  
C 6.—The Rosetta Mantelet, a pretty summer style.  
C 7.—The Derby Dust Cloak. Visite style.

## MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
M 2.—Mourning Costume, pointed corage & tunique.  
M 3.—Mourning Visite Mantle.  
M 4.—Mourning Paletot, double-breasted.  
M 5.—Widow's Mourning Dress. Corage and open tunique.  
M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
M 7.—Half-Mourning Costume. Corage Princess, draperies and bouffant.  
M 8.—Mourning Costume. Corage-Redingote and skirt.  
M 9.—Mourning Costume. Corage and Tunique.  
M 10.—Deep Mourning Costume.  
M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
M 12.—Half-mourning Pelerine Mantle, with pointed ends.  
M 13.—Half-mourning Costume. Corage a gilet and draped upper skirt.  
M 223.—Mourning Costume. 9d.  
\* \* For Underskirts, see above.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1881.  
„ 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.  
„ 228.—Child's Pinafore. 3d.  
„ 229 & 229A.—Pinafores for children of 3 years old. 3d.  
„ 232.—The Coquette Ulster for a girl of 10. 3d.  
„ 233.—The "Comfortable" Ulster for a young lady of 18. 6d.  
„ 308.—Little Girl's Sailor Costume. 3d.  
„ 310.—The Isabella Jacket for a child of six. 3d.  
„ 311.—The Madeline Paletot for a girl of eight. 3d.  
„ 313.—The Camille Cloak for a girl of ten. 3d.  
„ 325.—Little Girl's Ulster, with Cape. 3d.  
„ 341.—The Gervaise Paletot for Girl of 9d. 3d.  
„ 343.—The Germaine Ulster for a Child of 6. 3d.  
„ 343A.—The Adeline Ulster for Girl of 13. 3d.

### USEFUL STANDARD STYLES.

- „ 338.—Baby's first Pelisse, with Cape.  
„ 109.—Outdoor Jacket for a girl of six or seven.  
J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.  
J 2.—The same Pinafore, for a girl of 11 to 12.  
J 5.—Man of War suit for a boy 9 or 10 years. 6d.  
J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.  
J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.  
J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.  
J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.  
J 13.—Princess Dress for a child of 4.  
J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
J 15.—Ditto ditto for a girl of 14. 6d.  
J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.  
J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.  
J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.  
J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.  
J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.  
J 24.—Princess Dress for a Girl of 15. 6d.  
J 25.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.  
J 26.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.  
J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
J 28.—The Angeld Toilette for a child of four. 3d.  
J 29.—The Paqueta Costume Child of 3 or 4. 3d.  
J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
J 31.—The Lucy Cloth Paletot for a girl of 6 or 7.  
J 32.—The Cecile Visite for a girl of 10.  
J 33.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
J 34.—Girl's Paletot, S.B., of 14. 6d.  
„ 337.—Princess Dress for a Girl of 12.  
„ 337A.—Robe Princess for a girl of 9 years old.  
„ 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.  
„ 789A.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.  
„ 376.—The Fanny Costume for child of eight.  
„ 377.—The Adelle Costume for girl from 12 to 16. 6d.  
„ 378.—The Clara Costume. Draped polonaise with cape, for girl from 14 to 16. 6d.  
„ 379.—The Pussy Coat for child of five. 3d.  
„ 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.  
„ 340.—The Louise Coat for a child of five. 3d.  
„ 389.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.  
„ 391.—Same as 379.  
„ 393.—The Juana double-breasted Coat for a girl of fourteen to sixteen. 6d.

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WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN'S & GIRLS' sizes 3d. each.  
Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15. Or may be had in brown paper price 6d. each; the complete set, 2s. 6d.,

LADIES' SIZES, 4d. each.

Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½. Or may be had in brown paper, 6d. each; the complete set, 3s.

\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

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With prices of each, and an engraving of the appearance of each garment when made up. The whole forms an Eight-page Pamphlet, the size of this Magazine, and will be sent to any address

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"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.  
Never devoid of a tender and graceful suggestiveness."—*The Queen*.

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"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

## Important Notice.

Our April Number, containing all the Newest Styles of Ladies' Mantles, Jackets, Dolmans, &c., has been reprinted. A few Copies are still on Sale, and will be forwarded for 12 Stamps, or Postal Order for One Shilling. Address, LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

There are a few Copies of the March No., containing a beautiful Juvenile Plate, which may also be had.







430

431

482

July 1882

The World of Fashion.

Plate 1





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485

July 1882

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Vol. 2









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21

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Plate 3

July 1882

The World of Fashion.



23

24

25

July 1882

Plate 4

The World of Fashion.





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



480

481

482

PLATE 2.



483

484

485

PLATE 3.



20

21

22

PLATE 4.



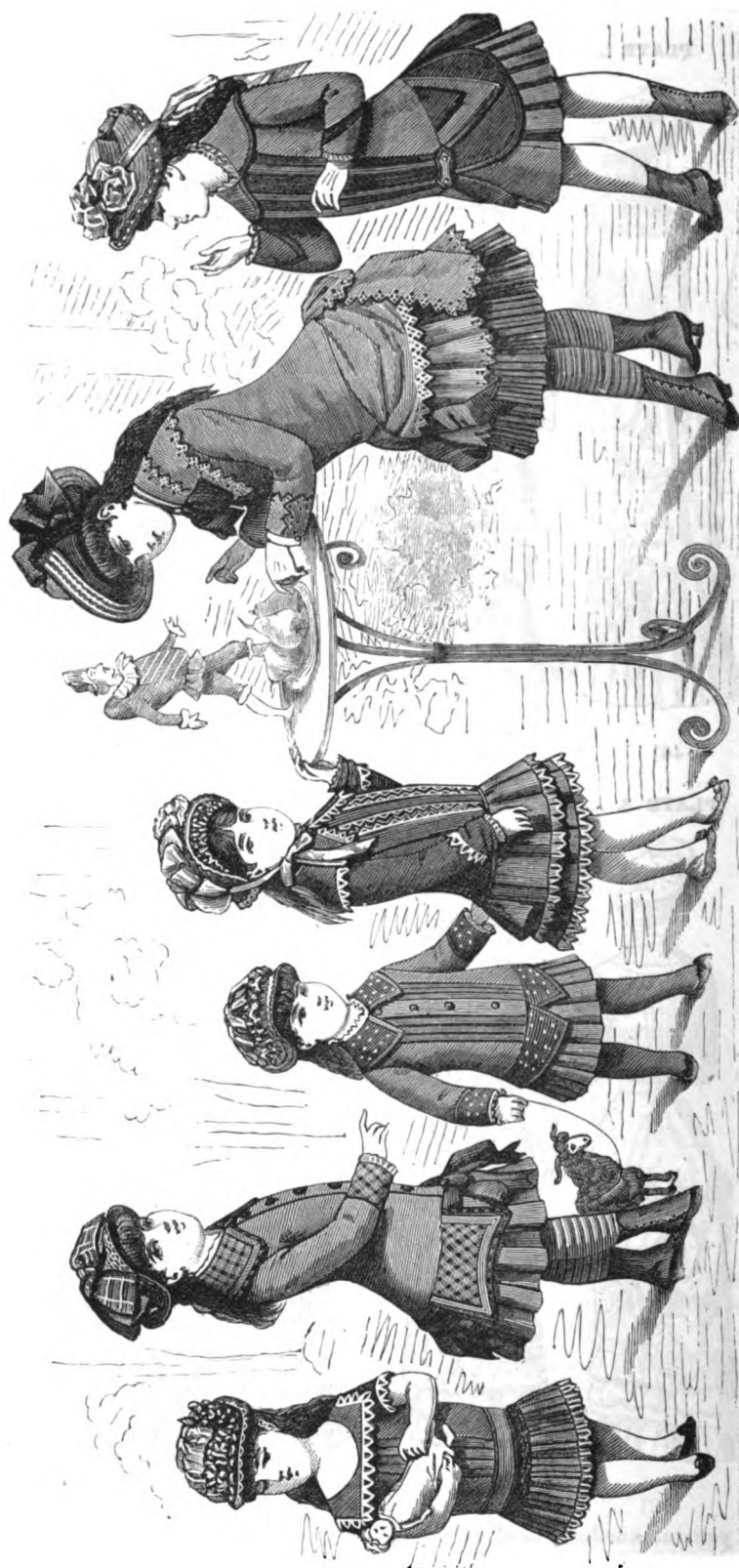
23

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Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.





J40

J41

J42

J43

J44

J45

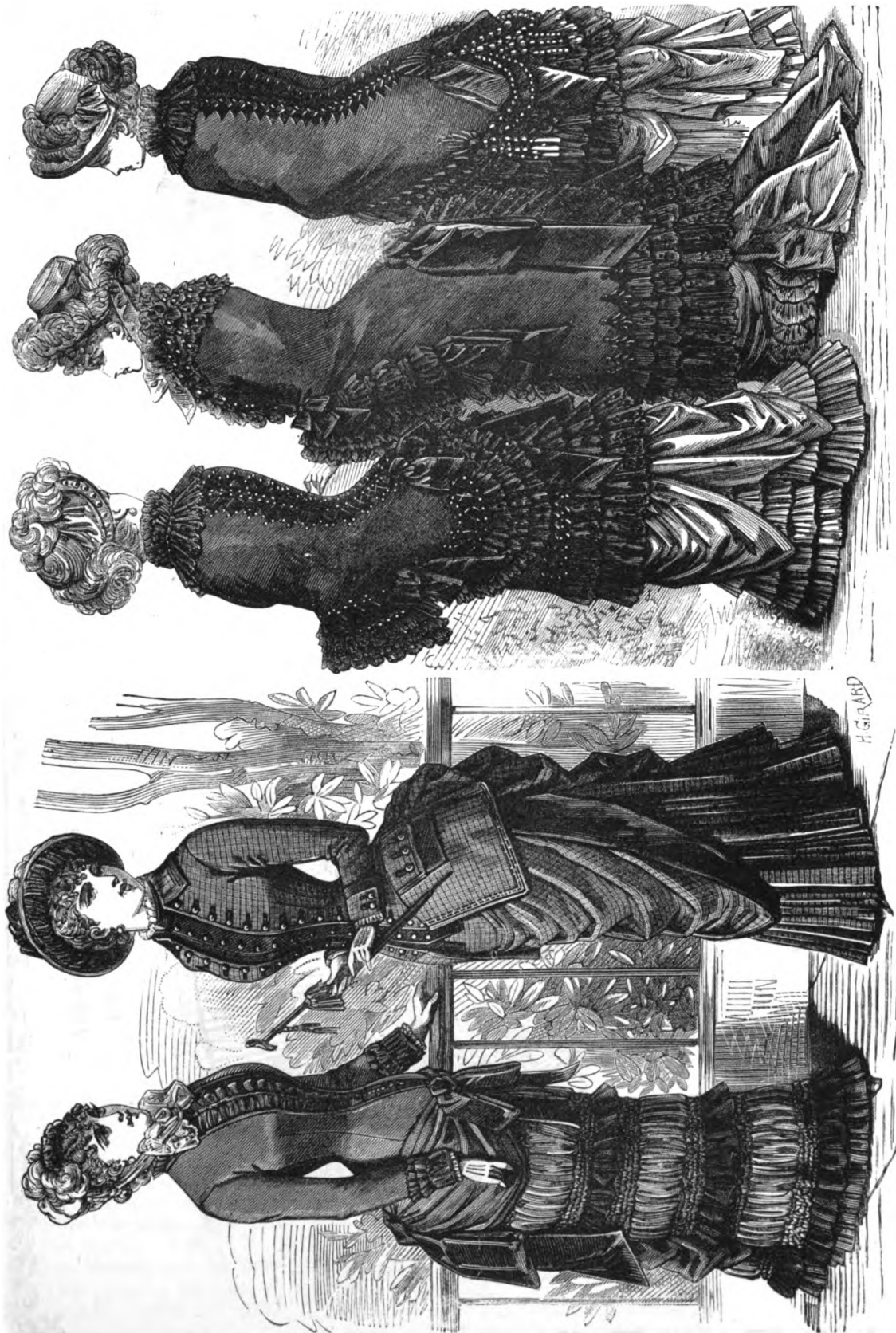
Full-sized Patterns, numbered as above, may be had from the Editors, price Threepence to Sixpence each.

July, 1882.

# The World of Fashion.

Plate 6.





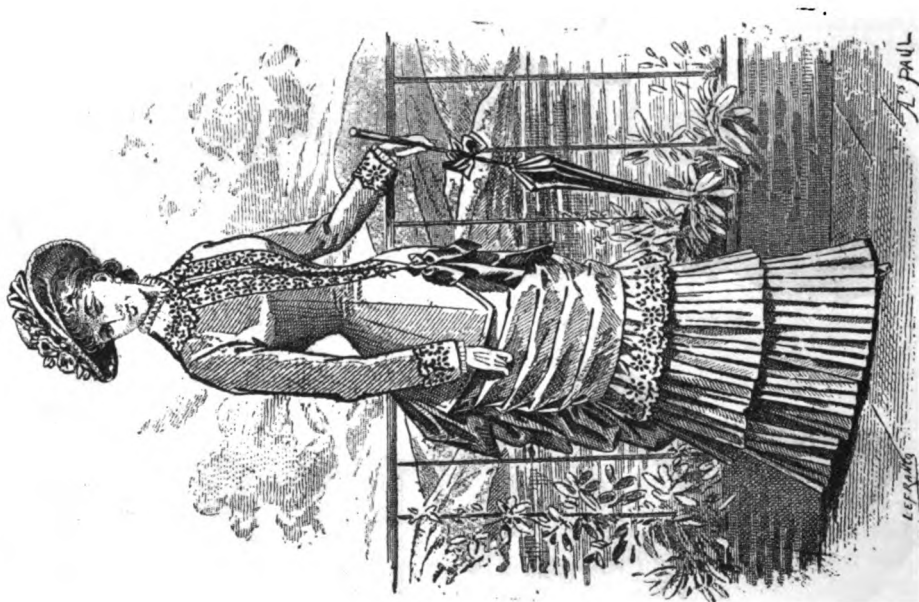
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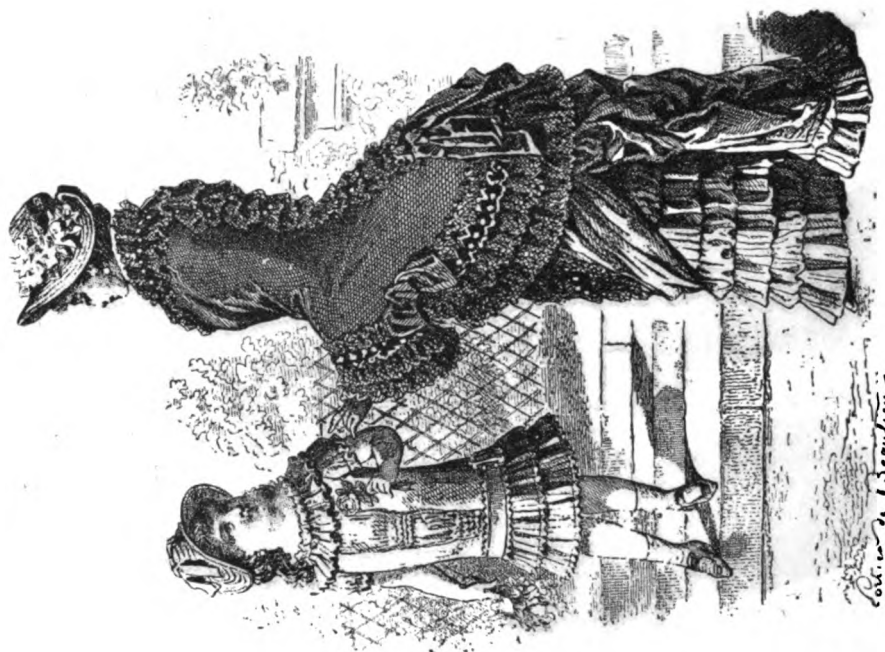
494

495

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence to Ninepence each.



496



245

497

Full-sized patterns numbered as above may be had from the Editors, price 3d. to 9d. each.

July, 1882.

The World of Fashion.

Plate 8.

# LE MONDE ÉLÉGANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 703.

JULY, 1882.

Vol. 59.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

With the month of July the London season is of course on the wane; but great activity is still to be observed among manufacturers and *modistes*, as so many specialities have to be prepared for ladies at this time of year; such as country toilettes, travelling costumes, yachting dresses, &c. The warm weather brings an increased number of thin materials before the notice of the milliner, and never have there been so many triumphs of art in the manufacture of dress materials as at the present moment.

Among the most favorite dresses for country wear, are the now universal sateens in all their brilliance of color and softness of finish. These, trimmed with lace, white, cream, or *ficelle*, have a style of their own, unapproachable by any other material. Fig. 22 on our third plate is a charming illustration of this style of costume.

For more dressy occasions there is a revival of the old flowered muslins which were so dear to the hearts of our mothers, aye, and to ourselves, in the days when we too trod the "primrose path." These charming dresses, which are abundantly trimmed with a profusion of soft-looking lace, and brightened with contrasting ribbons, form exquisite toilettes for young ladies on such occasions as garden parties, country calls and luncheons, races, &c., &c.

For similar occasions on cooler days, ladies will find nun's cloth, in cream, blue, or pink, trimmed with lace and satin, very suitable; also the soft China and Tusser silks and cashmeres, all of which are made in the newest shades, and lend themselves admirably to all arrangements of drapery. No. 482 on our first plate shows an excellent combination of soft white material with crimson satin, the style of make being equally elegant and simple. It would be a

charming bridesmaid's costume for a country wedding.

The new *ficelle* color is quite a rage at present, and will, doubtless, be popular for some time to come. Though not very pretty, it has several advantages: it shows no dust or stain, it suits most complexions, and may be suitably blended with any color.

For travelling dresses nothing is more suitable or more used than the various makes of English woollens and alpacas, which have been made so popular by the kind endeavours of the beautiful Countess of Bective, and her high-born co-operators. Costumes of this class are thoroughly satisfactory, as they are quiet in style—a *sine qua non* with a true lady *en voyage*, the dust does not cling to them as to richer materials, but is easily shaken or brushed out without leaving the garment "a penny the worse," and the wear is all that can be desired.

The principal characteristic of summer mantles is their exceeding richness; in most cases very little of the original material is seen, though of the most expensive kind, the garment being so laden with *passementerie*, embroidery, and lace.

We have, however, this month produced on our plates a few simpler styles, more suited to the country, the pattern of one of which we give full-sized, No. 20.

On plate 4, figure 25, may be seen a specimen of a large pelisse with wide sleeves, which is a happy blending of richness and simplicity, and the materials used may be either costly or inexpensive, according to the taste and purse of the wearer.

Crinolines for the back breadths of dresses are increasing in favor, and when well and safely arranged, have the effect of decidedly improving both dress and figure; but care and discretion must be used in donning this favorable adjunct to the toilette.

We have nothing new to say about hats or bonnets. The most *recherché* styles will be found amply illustrated on our plates, both colored and uncolored.



## OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
June 24th, 1882.

Ma Chère Amie,

The season is now quite settled: the warm, fine weather allows us to follow our fancies as regards light dresses. The seaside and watering places are the usual resort of the fashionable world; all our *élégantes*, when gathered together, look like a nose-gay—so fresh are the colours, so graceful the draperies. The great novelties are in the shape of the hats, and in the originality with which they are trimmed. Flowers of all colors are clustered together among *coquilles* of lace, attached here and there with pins, headed by pearls, fancy animals, or imitation Egyptian coins. From the back of the hat hangs a long lace drapery, which is artistically brought around the neck, and fastened on the left shoulder by a pin or brooch. Feathers, also, are extensively used in the trimming of hats.

Light dresses are made exactly like satin or stuff dresses, and are elaborately trimmed with lace or embroidery. The bodies are made loose, and gathered; they can be worn with or without a belt, and are elegantly trimmed with lace and bows of ribbon.

Boots and shoes are made of light material for the seaside: the heels are much lower than last year, consequently more comfortable to the foot. Ladies are gradually taking to the lower heels, although some will with difficulty relinquish the Louis XV style, particularly ladies of short stature.

Lace Visites and Mantillas are in high favor: they are such a boon to ladies who do not care to dispense entirely with an outdoor garment. They are elegantly made with gathers at the back, and trimmed with *passementerie* and satin ribbon; the neck and sleeves are finished by a *coquille* of lace, which makes them very fussy and elegant.

Thread gloves are worn very much, as they prove so cool during the hot season. For evening wear *suede* gloves of any color are worn; with gauze dresses, &c. these gloves are long and buttonless.

The seaside *peignoirs* have changed their form somewhat: from the long *sacque* form they have become of the Visite shape, embroidered all round with colored wool, and worn with a hood. Another novelty is a *peignoir* neckkerchief: it forms a sailor's collar in front, and hangs flat at back below the waist: on this kerchief you can let fall the long hair to be dried by the sun. These kerchiefs are made of a spongy material, like the *peignoir* embroidery, *a la Russe*, and can be made very elegantly according to the taste of the wearer.

The bathing costumes are, as usual, composed of the pantaloons, blouse, and waistband, like last year. Red is the predominant color this season at the seaside. Yellow is much worn on bonnets, but does not suit everyone; so taste must guide my fair readers.

Small jackets without sleeves are very much worn, and they prove very useful, as body dresses worn out can be utilised as *gilet* and sleeves, to be worn with the sleeveless jacket.

Children's dresses are all made very loosely, of the blouse shape, simply edged by a *plissé*, and drawn in by a belt.

Children's hats are very elaborate in size, and profusely trimmed with feathers and long ribbons.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed*

*for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Keble Place, Kensington, London, W.*

## THE JOSEPHINE MANTILLA. (22.)

The pattern with which we present our fair subscribers this month is that of the simple and stylish outdoor garment shown on the first figure of our third plate. The pattern is given full-sized, and requires no instructions for making up. The back slightly defines the waist, and the front is open at the neck. The two fishes at the neck will, when joined together, give the proper shape of shoulders. The front of waist may be left plain, or drawn into the shape by gathers, as shown in the engraving. This Mantilla may be made in any material, either in black or to match the dress, and may be trimmed according to taste with lace or fringe, but in either case a handsome row of *passementerie* is a great improvement to the appearance, and the back at waist may be enriched by a wide *moiré* or satin sash.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these plates are supplied at the nominal prices of 3d. to 9d. each, for the accommodation of subscribers. For particulars see our pattern lists.*

*The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.*

*The Reverse views of all the Costumes contained on Plates 1 to 3 will be found on Plate 5.*

## PLATE THE FIRST.

Fig. 1 (480).—The Dunmore Promenade Toilette of grey *cachemire*, trimmed with embroidery. The jacket is made round, and trimmed with opened revers of embroidery. The overskirt is draped on a deep *plissé* underskirt, and trimmed with embroidery. Will require 12½ yds. *cachemire*; 5 yds. embroidery; 6 buttons.

Fig. 2.—(481).—The Sapphire Visiting Costume of blue satin, trimmed with white satin embroidery. The body is pointed in front, and forms four points at back, and is trimmed with a large collar and cuffs of the satin embroidery. The overskirt consists of wide folds, forming paniers on the hips, and narrowing down to the side of the pleated underskirt, and it is trimmed with a wide band of the embroidery; the back is elegantly draped. This charming dress will take 16 yds. satin; 5 yds. embroidery; 18 buttons.

Fig. 3.—(482).—The Hebe Promenade Costume of white *piqué*, trimmed with *cerise* satin. The polonaise is well draped back and front, and is trimmed with a *plissé gilet*, and has a waistbelt in front starting from the sides. The underskirt is composed of small flounces of *cerise* satin, and white *piqué*, cut battlement fashion. This pretty toilette will require 12 yds. *piqué*; 3 yds. satin; 3 yds. ribbon; 36 buttons.

## PLATE THE SECOND.

Fig. 1.—(483).—The Heliotrope Visiting Costume of mauve *cachemire*, trimmed with satin. The body is trimmed in front by a pointed *gilet*, and at back with pleats. The overskirt is opened in front over an underskirt made with small gathered and *bouillonné*

flounces, and is trimmed by a small flounce and a band of satin. The back is well draped, and so arranged as to show the underskirt to advantage. Will take 12 yds. *cachemire*; 1½ yds. satin; 12 buttons.

Fig. 2.—(484).—The Osmond Reception or Carriage Toilette of light-blue satin, or silk, trimmed with a *gilet*, cuffs, and tablier of *pompadour broché*. The body is pointed in front, and at back it forms a floating drapery; the skirt is *bouillonné* down to the ruching, which trims round the skirt, above a *plissé* flounce. Will require 14 yds. satin; 2 yds. *broché*; 18 buttons.

Fig. 3.—(485).—The Decies Mantilla, made of black *cachemire*, trimmed with Spanish lace and satin ribbons. Will take 3 yds. *cachemire*; 18 yds. wide lace; 36 yds. for narrow ruching, and 5 yds. satin ribbon.

### PLATE THE THIRD.

\*\*\* This plate is headed by three fichus, or scarfs, made of muslin and lace.

Fig. 1.—(20).—The Josephine Mantilla of black shuddas, trimmed with fringe and *passementerie*. This simple but elegant garment will require to make, 2½ yds. shuddas; 8 yds. fringe; 8 yds. *passementerie*. (We give the pattern full-sized with our present No.)

Fig. 2.—(21).—Grenadine Costume. The polonaise body is pleated back and front *en blouse*, and the edge of polonaise is trimmed all round by a *plissé*, and is well draped over a silk underskirt made with *bouillonnés* and flounces. Will take 7 yds. grenadine; 8 yds. silk, and 24 buttons.

Fig. 3.—(22).—The Lucia Promenade Toilette of light-blue *zéphir*, trimmed with embroidery. The jacket is made round, and opened in front *en revers* over a *plissé gilet*. The overskirt is well draped back and front on a *plissé* skirt, and the whole dress is trimmed with embroidery. It will require 12 yds. *zéphir*; 12 yds. embroidery; 6 buttons.

### PLATE THE FOURTH.

\*\*\* This plate is headed by three HATS or BONNETS made of straw trimmed with lace, flowers, and feathers.

Fig. 1.—(23).—The Nerissa Promenade Costume of brown *zéphir*, trimmed with lace. The body is pointed back and front, the neck being trimmed with folds of *zéphir*. The overskirt is well draped *en panier* in front, and *bouffant* at back, over an underskirt composed of nine narrow *plissés*. The dress will require 12 yds. material; 28 yds. lace; 12 buttons.

Fig. 2.—(24).—The Steenboek Promenade Toilette of pink *zéphir*, trimmed with embroidery. The body is pointed in front, and trimmed with a *gilet*, and a bow with long ends; the back is ornamented by a sash. The overskirt is opened in front on a *plissé* underskirt, and is well draped at back. It will take 12 yds. material; 8 yds. embroidery; 3 yds. narrow ribbon; 1½ yds. wider for sash.

Fig. 3.—(25).—The Margaret Pelisse, with wide sleeves of *cachemire de l'Inde*, trimmed with lace. Will require 3 yds. *cachemire*, double width; 24 yds. lace.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3, and 4.

### PLATE THE SIXTH.

Fig. 1.—(J 40).—The Bergerette, a Little Child's Morning Frock of blue washing material, trimmed

with embroidery. The frock is made with low neck and short sleeves, and trimmed with a large collar; the dress is pleated back and front in blouse shape, and edged with a *plissé* flounce. Will take 4 yds. material; 4 yds. embroidery; 6 buttons.

Fig. 2.—(J 41).—The Amelia, Little Girl's Outdoor Costume, made of brown holland, with collar, cuffs, and pockets of Vichy cloth. The dress is made *en princesse*, edged by a flounce. Red satin ribbons trim this toilette, which will take 5 yds. material; 1½ yds. cloth for trimming; 12 buttons.

Fig. 3.—(J 42).—The Henriette: Baby's Outdoor Toilette of pink *zéphir*, trimmed with pink and white spotted material. Will require 3½ yds. material; ½ yd. for trimming; 6 buttons.

Fig. 4.—(J 43).—The Mignonne Promenade Toilette of pink gingham, trimmed with embroidery. The robe is *princesse* shape, and is trimmed with a deep collar, cuffs, and *gilet* of insertion, and two *plissé* flounces. Will take 5½ yds. material; 7 yds. embroidery; 1½ yds. insertion.

Fig. 5.—(J 44).—The Eva Outdoor Costume of navy blue washing material, trimmed with embroidery. The dress is of *princesse* form, trimmed on the hips with folds, forming a slight *panier*, ending in a bow at back. A flounce and a *plissé* edge the dress, which will take 7 yds. material; 12 yds. embroidery; 9 buttons.

Fig. 6.—(J 45).—The Fauvette Outdoor Frock of navy blue and red. It is of the redingote form, and is trimmed with collar, cuffs, and pocket. It is edged by a box-pleated flounce, and will require 5½ yds. blue material; 1 yd. red.

### PLATE THE SEVENTH.

Fig. 1.—(492).—The Cecily Costume of casimir (woollen material). The *cuirasse* body forms a *panier*, trimmed in front and at back by bows of ribbon. The skirt is made with *bouillonnés* and *rêchings* of satin. The back is well draped. Will take 12 yds. casimir; 3 yds. satin; 3 yds. ribbon for sash; 2 yds. for the bow and ends at front.

Fig. 2.—(493).—The Micheline Travelling Costume made of Cheviot, trimmed with satin or plain cloth of a different color to the Cheviot. The jacket, which is very elegant, is cut in the redingote style, with a *gilet*, ornamented by rows of buttons and button holes. The overskirt is draped in folds in front and well puffed out behind over a long *plissé* underskirt. Will require 16 yds. Cheviot; 2½ yds. satin; 6½ dozen buttons.

Fig. 3.—(417).—The Marion Visite of *cachemire de l'Inde*, trimmed with *passementerie*, lace and ribbon. Will require 7 yds. *passementerie*; 3 yds. *cachemire de l'Inde*; 10 yds. wide lace; 24 yds. narrow; 5 yds. ribbon.

Fig. 4.—(494).—Rich pelisse made of Indian *cachemire*, trimmed with lace and *passementerie*, and having *bouillonnés* sleeves of satin. This elegant garment, which is admirably adapted for the carriage or visiting, will take 3 yds. double-width *cachemire*; 3 yds. sash ribbon; 4 yds. narrow ribbon; 4 yds. wide lace; 36 yds. narrower lace.

Fig. 5.—(495).—The Leicester Visite of Scotch *cachemire*, trimmed with *passementerie*, lace and ribbon. Will require 3 yds. *passementerie*; 1 double *fourrière*; 2½ yds. ribbon; 18 yds. lace.

### PLATE THE EIGHTH.

Fig. 1.—(496).—The Courtown Promenade Costume made of washing material trimmed with white embroidery. The jacket body is trimmed in front by a

pointed *gilet*, collar and cuffs of embroidery, and at back it is made *bouffant*. The overskirt is laid in folds in front, and well *bouffant* at back, over a underskirt made of two deep *plissés*. Will require 12 yds. *zéphir*; 5 yds. embroidery; 1½ yds. ribbon.

Fig. 2.—(245).—Child's Costume, of washing material. The dress is made *princesse*, with a *bouillonné* and gathered front, edged by a belt and two gathered flounces. It is out with low neck and short sleeves, and is prettily trimmed. Will require 4 yds. material; 12 yds. narrow edging.

Fig. 3.—(497).—The Modjeska Visite Mantilla, trimmed with Chantilly, or blonde lace. It has long ends in front, and well defines the waist at back. It will require 3½ yds. *cachemire*; 24 yds. lace; 4 yds. ribbon; 8½ yds. *passementerie*.

## VOWED AT A GRAVE.

### A STORY OF TO-DAY.

BY G. EWART FLEMING.

#### CHAPTER X.

##### MARRIAGE BELLS.



FRESH October breeze was blowing across the swelling park of Dangerfield, an October sun rose behind the reddening woodlands on the morning of Alice Liddell's bridal.

The village of Dangerfield was *en fête*, and the little church in the park was decked with hothouse flowers from the Dangerfield conservatories, as well as with the humbler autumnal blossoms from cottage gardens.

All the villagers delighted to honour "our Miss Alice" on her wedding-day, especially since the match was such an auspicious one, and would keep that loving gentle heart always among them, that ready hand with larger means to help, henceforward ever open in their midst.

The bridegroom, though an inferior feature in comparison, had his share of good feeling in these simple hearts, and many of the villagers watching the smoke curling up betimes from the chimneys of the Chase, spoke heartily of him one to another, linking their homely praise of him with fervent blessings and commendations to One above.

The bride was dressing in her chamber, not the one she had hitherto shared with her sister, but the fair, larger room, where she had been born. The newly-engaged maid was in attendance, but the chief task of the bridal toilette fell to the loving hands of Christina, who was to be her sister's only bridesmaid.

Dressed in her own festal robes of simple make and snowy hue, the glad young girl

fitted hither and thither in proud importance, now exclaiming at the beauty of the bridal dress, the sweetness of the orange flowers, and then at the pale face of Alice.

The maid was in despair from time to time at "Miss Christina's hindering," and when came the solemn business of arranging the chestnut curls on the lovely young head, Christina refrained her assistance at the bride's request, and sat down to watch the progress of the task in the window-seat.

Her attention here was divided between what took place in the room, and the various things which were happening outside; the arrival of various packages, and the constant appearance on the scene of wedding-guests, gentle and simple; for the poor, the blind, and the lame, as well as the "county families," were bidden to Alice Liddell's bridal.

"Ah," cried the young girl, at length; "here is Diggs with the letters. Such a fat post-bag, Alice, and several parcels. Shall I go and see what there is for you?"

"No thank you, dear," said the bride, softly; "I think I would rather be quiet now. We can see them all when we return from church."

Yet if Christina Liddell had been present that morning at the opening of Diggs' bag, the story of her sister's life might have had a different ending. But she obeyed the gentle behest, as was her wont, and forgot about the morning's letters in her delight at watching the crowd in the churchyard increase in number, and brighten in appearance.

Meanwhile the bag was taken as usual to Mrs. Hamilton, in the library.

The Vicar had already departed for the church to spend a quiet half-hour at the altar from which he was soon to give his beloved child into another man's keeping.

Mrs. Hamilton was dressed for the ceremony, and had finished giving some instructions to the Deep-ton waiters concerning the breakfast, when the parlour-maid brought in the bag of letters.

The mistress of the house at once opened it, having first despatched the maid to the bride's room with sundry packages too large for the bag itself. It was full of letters, which required sorting.

Mrs. Hamilton had half finished her task when her eye fell upon one letter which caused the blood to forsake her cheek, and her heart to cease its beating for a moment.

She knew the handwriting well—feeble, shaky, as it was. The postmark was New York.



For one moment her better nature spake out to her loud and strong, and the picture of the girl who had mourned a dead lover made glad by the knowledge that he yet lived, almost forced her to rush from the room and fling the letter into Alice's lap.

But only for a moment.

"If it had come to-morrow it would have been too late," she muttered through white lips, trembling with excitement. "I will not look at it till to-morrow."

If there had been a fire she would have flung the letter remorselessly in its blaze, but she dared not make one for the purpose of burning it, so many people would be coming in and out, and her own room on such an occasion would be equally unsafe.

There was only one course open,—for she dreaded to trust the fatal epistle even to safest lock and key—to carry it with her.

The flimsy construction of satin and lace with which the milliner had embellished her sweeping dress, facetiously called a pocket, was not safe enough for this terrible charge; so, slipping the letter among others, she ascended to her bedroom, and after locking the door, she laid poor Harry Guest's last letter to his first love, deep down among the lace and embroidery that clothed one of the coldest, hardest hearts that ever beat in woman's bosom.

It was there when she knelt within the circle at the altar, and heard the bridegroom's manly vow, and the bride's shy, sad response.

It was there when the solemn unanswered question of cause or impediment was asked.

It was there when the marriage ring was placed on Alice Liddell's finger, parting her by a wider width than the broadest ocean from the lover of her youth.

It was there when, white and tearful, the bride sobbed farewell to her girlish home, and went away with her husband.

Yes, it was there, and a sheet of flame could not have been more vividly painful and perceptible to Mrs. Hamilton all that day than the thin, foreign letter which lay upon her breast—the letter that might have altered Alice's life: the letter, concerning which she preserved a wicked silence.

She kept her word, and did not open the letter till the morrow.

A fire had been kindled in the spare chamber at her request, as she was making a selection of handsome lace from the stores of her sister-in-law, which was to be sent with Alice's belongings, to Dangerfield Chase.

The newly-wedded pair were to be absent

only a week, when they would return to Dangerfield for a fortnight, after which Sir Robert intended to take his young wife to Italy for the winter.

Mrs. Hamilton entered the spare room and addressed herself to her task.

The room was filled with trunks, some closed, some open, containing all that belonged to Alice, now Lady Dangerfield, and were waiting for a few additions to be made to their contents, including the lace named, before being conveyed to their owner's new home.

Mrs. Hamilton opened the letter; one hasty look at its contents showed her that Harry Guest was indeed alive, and was making his way to England.

The envelope dropped from her hands and slipped unseen into one of the open trunks beside her.

A terrible feeling that detection must ensue came over her, but she fought against it.

She cast the letter into the glowing flame and watched it consume to ashes, which she scattered about the grate. Then she tried to think what she should do if Harry Guest came home, and whether any evil doing of hers concerning the parted lovers would be exposed.

But the effort of thinking was too much for her, a deadly faintness overpowered her, clouding brain and thought, and she fell forward with a smothered cry.

That cry alarmed the house, and help was at hand.

They took her to her own room and tried to restore her, but she was very ill for many days.

During that time, Lady Dangerfield's trunks were packed (without the lace) by the housemaid, and sent to the Chase, and Mrs. Hamilton comforting herself with the remembrance that the fatal letter was burned before she fainted, forgot that the envelope, with its tell-tale address and date, *might not have been burned with it.*

## CHAPTER XI.

### FUNERAL BAKED MEATS.

While Mrs. Hamilton yet lay ill at the Vicarage (though not so ill as to stop the festive preparations which were made to receive Sir Robert and Lady Dangerfield,) the bride and bridegroom returned from their short marriage-trip.

Late autumn flowers were gathered and twined into arches mingled with evergreen, flags waved from humble cottage windows, and

every gateway in the park was embellished with a suitable device of welcome.

The bells of Dangerfield Church were ringing gaily as the carriage passed the Vicarage, and Alice Dangerfield looked out with a faint smile towards the home of her childhood.

Flowers bloomed at the Vicarage in abundance; her father's face, framed in its silver hair, was seen at his library window; there also was her aunt on a sofa drawn up to the open casement, and there was the girlish form and noble face of Christina.

They smiled and waved their welcome to her as she passed in her husband's care to her new and splendid home, and she smiled at them in return; but as the carriage passed round a corner in the drive, Alice lost sight of the old familiar home and the dear familiar faces.

Never again, Alice, never again, until the change from mortal to immortal shall have taken place, will your eyes look upon those faces!

She turned to her husband with a gentle smile, and, of her own free-will, kissed the strong, brown hand that held her slender fingers in a loving clasp.

Something moved her at the moment, whether it was an instinct born of the shadow of coming fate, or whether it was the dawn of a love which might have made Sir Robert Dangerfield the happiest of men, was never known, but as the home of her childhood passed from her gaze, Alice clung with a burst of tenderness to her husband.

He kissed her, and blessed her in the name of his great love, he murmured words of thankfulness over her head, so closely pressed to his beating heart; and as their lips clung together with a fondness such as she had never yet shown to him, the walls of Dangerfield Chase appeared in view, and the road on each side the carriage was lined with spectators.

Shout after shout of welcome rent the air; the sun burst out as if to welcome the lord and lady of the soil; the bells rang in their maddest mirth; and so, leaning on her true husband's arm, amid the clamour of welcoming voices, Alice Dangerfield stepped across the threshold of her new home.

I know not whether the same *double* shadow followed her, that poor Thomas Hood has told us of, but when she next passed through that stately doorway, it was to a sound of dolour, not delight; to a moan of farewell, and not the music of greeting.

\* \* \* \* \*

Husband and wife dined together in a snug little chamber with a southern aspect, looking out on an old-fashioned walled-in flower garden, where chatelaines of old had pruned and watered the roses, and gathered the lavender whose fragrance yet lingered in the ponderous linen-chests of Dangerfield Chase.

Alice had chosen this apartment before her marriage to be her usual sitting-room, and hither many of her simple properties had been conveyed, and the strange room in the strange dwelling had thus assumed something of a home appearance.

Alice Dangerfield looked very lovely as she took her place for the first time at the head of her husband's table.

A robe of rich wine-coloured silk, simple in make, but embellished with costly old lace, draped her slender figure, and a few fragile blossoms, white and star-like, were twined with artistic carelessness among her chestnut locks.

The broad marriage ring shone on her finger, guarded by a circlet of diamonds, which glittered and gave out a restless fire with every movement of her thin hand.

A flush was on her delicate cheek, and a light in her eye, which Sir Robert Dangerfield had never seen there before, and again his heart swelled with thankfulness for the prize he had won in the marriage lottery.

After dinner, Alice left her husband to open some of the many letters which had accumulated during his brief absence, and ascended to her dressing-room, where the trunks which contained her belongings had been placed.

There was no question of unpacking, as their stay at Dangerfield was to be so brief, but Lady Dangerfield's maid had removed the covers from the boxes, and the key of each was in the lock.

Alice Dangerfield sat down by the fire, and taking a book from a table near, began to read. The volume was "*In Memoriam*," and as the poem was an especial favorite of hers, she was soon lost in its pages.

Ten o'clock struck while she still read, and the waiting-maid came to ask what dress would her lady wear next morning. This being decided, Merton proceeded to open one of the trunks which had come from Dangerfield Vicarage.

"If it is not near the top, Merton, I will wear one of the dresses we have out," said Lady Dangerfield, always anxious to avoid giving unnecessary trouble.

But Merton had already half-emptied the capacious trunk, and the contents lay in neat

heaps round her as she knelt before it; therefore she announced her intention of finding the dress in question.

Alice Dangerfield returned to her book.

Minutes passed. The room was silent except for the fluttering of the lady's book as she turned a leaf, or the rustle of some silken garment as the maid replaced the contents of the box.

Merton was shaking out a velvet mantle when her mistress suddenly lifted her eyes from the book.

From the folds of the garment fell an envelope, the stamp and writing uppermost. As it dropped to the ground, close to Lady Dangerfield's chair, her eye fell upon it.

A terrible fascination seized upon her; some instinct warned her to suppress all trace of curiosity, and yet to possess herself of the envelope.

It was *his* writing, of that she was sure; her own name penned by the hand she deemed was lying stiff in death by some nameless river, or on some lone untrodden prairie.

And yet,—and yet,—thought was very swift—she had received but one letter from him, and that letter, with its envelope, she had herself destroyed on the day she accepted Sir Robert Dangerfield's offer.

What then was this? Whence came this letter addressed to her which she had never seen?

With a quick movement, she spread out the folds of her dress so that the letter was covered, and returned to her book.

What is to be, will be!

There were other pieces of paper on the floor, flimsy wrappings, in which the unskilful housemaid at the Vicarage had enveloped little nick-nacks belonging to "Miss Alice," and which were rejected with scorn by the more practised Merton, who had her own ways of packing; and when the dress was laid out, and the trunk closed and locked, Merton gathered up all the stray pieces of paper to carry away; all but the fatal envelope which lay concealed by the wine-coloured folds of Lady Dangerfield's robe.

If Alice Dangerfield had not chanced to look up just as the envelope fell to the floor, it would have been gathered up with the rest, and burned; and that sweet young life, then like a fragile budding flower, might have had a glorious blossom-time, and plenteous fruitage, in spite of the storm which shook its youth.

But God willed that the life of Alice should come to maturity beyond the stars.

Merton left the room, taking the dress on her

arm, and the scraps of paper in her hand; and when the last sound of her footsteps died away, Alice rose, and lifted the envelope from the floor.

She read the address, her own name written in the familiar characters, veritably his handwriting, though feeble and uncertain.

She looked at the English postmark, that of Deepton; at the date, which was that of her wedding-day.

"*Harry is alive!*" she said to herself in a strange, hushed voice.

What was the pang which smote her heart as the truth came home to her? Was it joy, or was it sorrow? Was it gladness that he lived? or despair that they were lost to each other?

The question was never answered on earth, for that awful pang struck out the life from her heart; and when, alarmed by her one shrill cry, her husband rushed into the room, this world and all its perplexities was at an end for Alice Dangerfield.

(*To be continued.*)

## SONG OF THE FLOWER GIRL.

Come! buy my flowers!

My pretty flowers!

Of red, and white, and pale blue;

Here's larkspur, roses, lilies white,

And sweet carnations—

All for you!

Come! buy my flowers!

Sweet-scented flowers!

Of lavender, and woodbine, too:

Here's yellow-rose, and jasmine white,

And sweet syringa—

All for you!

Come! buy my flowers:

My charming flowers!

Of purple bloom, and ev'ry hue:

The maiden-blush, and damask rose,

And yellow primrose—

All for you!

Come! buy my flowers!

These vernal flowers!

To put within your billet-doux:

The cowslip wan, with pensive head,

And violets purple—

All for you!

Come! buy my flowers!

These lovely flowers!

That came before the swallow's due:

The daffodil, all smiles and tears,

And golden lilies—

All for you!



Come! buy my flowers!  
 Fresh-gathered flowers!  
 For beauty's bosom, leal and true:  
 The lowly Broom of Anjou's knight,  
 And sweet narcissus—  
 All for you!

Come! buy my flowers!  
 My pretty flowers!  
 All gathered in the morning dew:  
 All sweeten'd by the early sun—  
 So bright and blooming,  
 All for you!

T. CHEESBRIGHT.

## Reviews.

*Progress.* By JAMES PLATT. Author of "Business," "Morality," "Money," "Life," "Economy."—London: Simpkin, Marshall, & Co. (One Shilling).

Here we have another of those unpretending little volumes, the price of which puts them within reach of the million, and the contents of which, in their broad grasp of a subject, and their forcible style of conveying the author's ideas, have made the name of Mr. Platt a household word among the great band of workers of the present day.

The pages of "Progress" are enriched with the same gems of thought, the same poetic diction, ever controlled by the plain common sense of the writer, which went so far to make its predecessors famous. However much critics may differ as to the matter of Mr. Platt's works, not one dissentient voice has yet spoken of the manner of his writing: Verily he must be a Goth indeed, and wield a pen steeped in gall, who should cavil at the calm, dignified style in which Mr. Platt conducts his arguments. He may not convince all—we know he does not—but all must allow that his eloquence is honest.

On page 8 of the volume in hand, Mr. Platt gives us an excellent definition of what progress is, which we cannot do better than quote to our readers.

"True progress needs clear perception of things as they are, the power to see and understand what is seen. There can be no progress by people or nations without obedience to the law of healthy development of the best part of our nature; a steady, persistent struggle after 'more light'; the earnest desire for 'truth'; an invincible determination to leave the world better than we found it; an onward and upward progress achieved by a knowledge of the laws that cause success, and faithful observance thereof. The philosophy based upon 'cause and effect' suits all ages, all climes; it satisfies and stimulates. The point which yesterday was invisible is its goal to-day, and will be its starting-point to-morrow. It is a creed that ever urges mankind on, which never rests, which has never attained, which is never perfect. Its aim is 'progress,' for ever and aye progressing. Its belief is, that there is nothing in human affairs that men deem impossible that may not come to pass; nothing that has been done by the *élite* of men but that all men might do; nothing that has once occurred that may not reproduce itself again."

This is hearty writing and sound sense; what better creed can be preached from pulpit or rostrum than that all should have "an invincible determination to leave the world better than we found it." And it is such a simple doctrine, so fully within the reach of every one of us; man, woman, and child may each help in his or her way, large or small, thus to better the world into which we are born.

Ours are not the pages in which to discuss this latest—and last—work of Mr. Platt, but we can honestly recommend its perusal to our readers, as worthy food for the minds of thinking and working men and women.

We are sorry to see that "Progress" is to be the last of Mr. Platt's sensible and readable series. He tells us on the last page that this series of works has occupied every leisure moment of his time for the last seven years. On reading this, our thoughts involuntarily revert to the words quoted at the beginning of this notice, and we cannot but think that if Mr. Platt did nothing else for the rest of his life, he has contributed his share to the world's progress, and all who read his books must allow that he has worthily helped to leave the world better than he found it. But we doubt if Mr. Platt has laid down his pen "for good and all." The Laureate says in his grand poem,

"I do but sing because I must;"

and that which is true of verse may be equally so in prose. Let us hope it will be so in Mr. Platt's case.

## The Court and High Life.

HER Majesty the Queen, accompanied by Princess Beatrice and the Princesses Elizabeth and Irene of Hesse, left Balmoral on the 20th June for Windsor Castle. The Court will remain at the Castle for a short time, and afterwards go to Osborne House, Isle of Wight, for the usual seaside sojourn.

Their Royal Highnesses the Prince and Princess of Wales have visited several public places during the month, and were present at many dinners and balls given by members of the aristocracy. The Prince and Princess also visited many of the theatres and the Opera. At the close of the Ascot week their Royal Highnesses gave their annual pic-nic at Virginia Water, which, although the weather was unfavorable, was very largely attended by those who had the honor to receive invitations. The Prince and Princess were present at the second State Ball of the season, which was given at Buckingham Palace on June 21st.

The Princess Louise (Marchioness of Lorne) arrived safely in Canada, being received at Quebec by her husband, the Governor-General of the Dominion. H.R.H. was presented with an address on landing, and her return was made the occasion of a display of most loyal and affectionate feeling.

H.R.H. the Duke of Connaught has been for some time in somewhat indifferent health. He has therefore left Bagshot Park accompanied by the Duchess and the Duke of Edinburgh, for the purpose of taking a short sea voyage for change of air.

Their Royal Highnesses the Duke and Duchess of Albany (who paid a short visit to the Duke and Duchess of Connaught during the month,) are living at present at Claremont House in retirement, H.R.H. the Duchess being in mourning for her sister, the late Princess of Wurtemberg.

Her Majesty the Empress of Russia was safely delivered of a daughter at St. Petersburg on June 13th. Much public satisfaction was displayed at the event, the more especially as grave fears had been entertained for the health of the Empress, owing to the shattered state of her nerves in consequence of the terrible position in which her husband has been for some time placed. All English people must be interested in the

well-being of the beautiful Empress of Russia, who is sister to our own beloved Princess ALEXANDRA, whose sisterly fears must have been strongly excited for the Empress in her late time of peril, now happily overpast, we heartily hope, in more senses than one.

A princely gathering took place at Berlin, June 12th, to witness the christening of the infant son of Prince and Princess William of Prussia, and great-grandson of the venerable German Emperor, and of Queen Victoria. Among other illustrious visitors were the King of Saxony, the Grand Duke Sergius of Russia (representing the Czar), the Crown Prince and Princess of Austria, the Duke of Aosta, Prince Christian of Schleswig-Holstein, and the Dowager Duchess of Schleswig-Holstein, mother of Princess William. The babe was held at the font by the Princess Victoria, second daughter of the Crown Prince and Princess of Germany.

Prince Charles of Prussia, brother to the Emperor, and grandfather to H.R.H. the Duchess of Connaught, has sustained severe injuries, the result of a fall, at Wiesbaden, and fears are entertained for his health, owing to the advanced age of 83 at which he has arrived.

Among other Bazaars which have taken place during the month, none attracted so much attention or were so largely attended as that organised for the relief of ladies suffering from the non-payment of rent in Ireland. It was held in the Conservatory of the Royal Horticultural Gardens, Kensington, on the 15th and 16th of June. One of the principal attractions was a stall, presided over by the Lady Mayoress, the Marchioness of Downshire, and the Countess of Bective, for the sale of Japanese articles. There were two concerts given each day, at which the most distinguished amateurs, who are also composers, sang their own songs, including Lady Arthur Hill, Miss Wakefield, Lady Colin Campbell, Mrs. Lyndoch Moncrieff, Mrs. Ronalds, Mrs. Godfrey Pearse, &c., &c. We understand that a large sum was realised for this deserving object.

It may interest our fair readers to know that Worth, the great Paris artist in dress, has so far overcome his well-known antipathy to English alpaca, that he has designed and supplied an elegant costume composed principally of this material, for the Countess of Bective, whose endeavours to promote this branch of British industry must be still fresh in the minds of our readers. We understand that Her Majesty the Queen has graciously accepted a piece of alpaca, and several specimens of this material were included in the *trousseau* of the Duchess of Albany, one being specially chosen by the royal bridegroom.

The marriage of the Hon. and Rev. E. Carr Glyn, vicar of Kensington, and Lady Mary Campbell, daughter of the Duke of Argyll, is arranged to take place at St. Mary Abbot's Church, Kensington, early in July.

General Garibaldi, the famous Italian patriot, died at Caprera on June 2nd.

Among other deaths in high circles during the month, we may name those of Vice-Admiral Robert Hall, C.B., Secretary of the Admiralty; Sir William Broun, of Colstoun, Haddingtonshire; Lady Charles Bertie Percy of Guy's Cliff, Warwickshire, and the Marquis of Conyngham.

## The Opera and Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### ROYAL ITALIAN OPERA.

*I Puritani*, *Semiramide*, *Le Nozze di Figaro*, and *Il Barbiere* have been the principal attractions during the month. Madame Albani, and Madame Adelina

Patti, have appeared in their customary rôles, and the audiences have been further delighted by the appearance of Madame Pauline Lucca, and Madame Valleria.

### DRURY LANE.

After a successful season the German Opera Company brought their performance to a close at the end of June. Among the works given during the month were *Die Meister-Singer*, *Tannhauser*, *Tristan and Isolde*, *Fidelio* and *Euryanthe*. The forthcoming novelty at this house is the appearance of Madame Ristori in a series of English performances, which will commence with *Macbeth* on July 3rd. The celebrated actress will also perform in Giacomotti's *Queen Elizabeth*. We understand that Mr. W. Bignold, Mr. Barnes, Mr. Arthur Dacre, and a powerful company have been engaged to support this talented tragedienne.

### PRINCESS'S.

The production of Mr. G. E. Sims's new drama, *The Romany Rye*, has been deservedly attended with success. Though dealing with a different side of human life to the *Lights o' London*, Mr. Sims has shown himself quite as capable of "holding the mirror up to nature" as in that drama, while the action of the present play and its startling situations, are even more striking and dramatic. The plot of *The Romany Rye* must be by this time too well known to our readers to need a repetition here, therefore our space may be better devoted to a few words concerning the clever company who so worthily interpret Mr. Sims's work to the public. Mr. Wilson Barrett, as The Romany Rye, or Gipsy Gentleman, a wandering artist, brave and generous-hearted, meets with the warmest approval. He is equally good as the happy lover, protecting the innocent young girl who clings to him with such loving confidence, and as the persecuted man, entrapped and chained in the cellar, awaiting a dreadful fate. His appeal to the wretched hag in whose charge he is left, is especially good, and touches all hearts. Miss Eastlake thoroughly realises the character of Gertie Heckett, the simple girl, who, motherless and friendless—but for her wretched grandfather and her noble dog—has grown up in the purlieus of Seven Dials with a heart as white and a nature as fresh as an English daisy. Her acting in the later scenes is marked with much power, the scene with her grandfather in the bird-shop, and her passionate despair in the wreck scene, being especially worthy of notice. Mr. E. S. Willard enacts the part of the villainous Philip Royston with much skill and power, his control of feature and voice being worthy of praise. Mr. Speakman makes the most of a rather ungrateful part, in which he has not such scope for his abilities as was afforded him as Seth Preenie, in *The Lights o' London*. Mr. Markby is satisfactory as Marsden, the money-lender, and so is Mr. Beauchamp, as the gipsy, Goliath Lee. Mr. George Barrett is thoroughly at home in his part of Boss Knivett; nearly all the honors of a risible sort fall deservedly to him; nor are other touches of a higher kind—pathos, tenderness, and grief—wanted to make the character he portrays perfect of its kind. Mr. Coote is imitable as Jabez Duck, and Mr. Neville Doone gives a characteristic representation of a "Jack ashore" in Ratcliff Highway. Among the female characters (after Miss Eastlake), perhaps the most thoroughly satisfactory is the small one of Kiomi Lee, played with much force by Miss Masson. Miss Ormby is very good as Lura Lee, and Mrs. Huntley is characteristically horrible as Mother Shipton. Mrs. Willard invests the small part of Miss Adrian with much quiet grace. And what shall be said of an actor whose name does not appear in the programme—Lion, the splendid black retriever? Ah! he must be seen to be appreciated. *The Romany Rye* is sure of a long and successful run.

### THE HAYMARKET.

Madame Modjeska's numerous admirers are still drawn in large numbers to this fashionable house to

see the talented *artiste* in her latest success, Victorien Sardou's *Odette*. The part of the guilty wife and unhappy mother is invested with all that tender grace and poetic sorrow which the lovely actress has so entirely at her command; and though it does not call upon the higher powers of her genius (shewn so forcibly in *Mary Stuart*) doubtless the part of Lady Henry Trevene pleases the larger number of her admirers. Madame Modjeska is well supported by Mr. and Mrs. Bancroft and a select and powerful company.

#### THE LYCEUM.

The performance of Shakespeare's sweetest love story, loses as yet none of its attractions at this house. The play is staged with profuse liberality and the most artistic taste, while the cast, comprising some of the best known names in the dramatic world, forms an admirable support for the principal artists, Mr. Henry Irving and Miss Ellen Terry.

#### THE ADELPHI.

The celebrated American tragedian, Mr. Edwin Booth, made his appearance here, on June 26th, as Richelieu, in Bulwer's play of that name. Miss Bella Pateman sustains the part of Julie de Mortemar, and in the cast are included the names of Messrs. E. H. Brooke, Lin Rayne, Plympton, Younge, Shore, Pateman, &c., &c., and Miss Ellen Meyrick.

#### THE OLYMPIC.

Miss Marie Litton has made a great success here in producing Mr. Hamilton's play founded on, and named after, Ouida's novel, *Moths*. Miss Litton sustains the part of Vere Herbert, afterwards Vera, Princess Zouroff, with almost more than her accustomed grace, and gives us a beautiful picture of the fair high-bred girl, who in spite of her surroundings kept herself "unspeckled from the world." The part of Lady Dolly is characteristically rendered by Miss Carlotta Addison, and Miss Louise Willes scores a great success as Fuschia Leach, the American heiress. Mr. Kylie Bellew looks most romantic as Correze, and Mr. Cartwright is sufficiently sombre as Prince Zouroff. The author takes the part of the Duke of Mull, and the remaining characters are well played.

#### THE GLOBE.

Here the pastoral play *Far from the Madding Crowd*, by Messrs. T. Hardy and Comyns Carr, is attracting much attention. The part of Bathsheba Everdens, as played by Mrs. Bernard Beere, is a graceful conception, and the impersonation is much aided by the elegant figure and charming face of the actress. Mr. C. Kelly is very earnest and effective as Gabriel Oak, and Mr. A. Wood excites much laughter as Joseph Poorgrass. Mr. Barnes acts well as Frank Troy; but why such an unbecoming uniform? The scenery is very pretty, but there are, perhaps, rather too many rustics introduced. The drama is preceded by *First in the Field*, a pretty little morceau excellently played.

#### TOOLE'S THEATRE.

Mr. Toole has added a novelty to his programme by the performance of Mr. Byron's amusing piece, called *The Villainous Squire and The Village Rose*. It is very funny, and has pretty music by Mr. John Fitzgerald.

## Miscellaneous.

### ROWLAND'S KALYDOR.

Now that summer is upon us once more, and most of the entertainments and amusements which attract the fair sex take place out of doors, such as garden parties, water-parties, races, pic-nics, &c., it becomes necessary to seek some palliative for the painful effect the sun sometimes produces upon delicate skins. We can not do better than recommend our fair readers to use Rowland's Kalydor for this purpose, for not only is it most pleasant, but thoroughly efficacious, speedily removing all freckles and discoloration, cooling and beautifying the skin in a very marked degree. All

ladies who are much in the open air in hot weather, should never be without this delightful preparation, as nothing can be more refreshing after a hot walk or drive than to bathe the face, neck and arms copiously with the Kalydor. The cool and pleasant feeling which its use produces, is not merely a transient sensation, but remains for hours, and has the effect also of lastingly improving the complexion. It is almost a specific in cases of insect-stings and is indispensable as a preservative of the skin after sea bathing, so that we trust our fair readers will lay in a good stock before they depart for their annual trip to the seaside.

### "THE OLD ENGLISH LAVENDER WATER."

In these days of new scents, when almost every flower which blooms under the sun, has its name transferred to an essence, which may, or may not, be distilled from its petals, it is pleasant to come upon an old-fashioned perfume which reminds us of our childhood's days—lavender water. We have received a specimen of the "*Old English Lavender Water*" manufactured by Mr. W. T. Maddock of Pulborough, Sussex, and we can honestly say, after a fair trial of its merits, that it is the best of its kind. It is delightfully fragrant, and retains its delicacy of perfume, which is not the case with less excellent articles; and while it is better than ordinary lavender water it is also much cheaper, being of greater strength. We understand that it can be obtained at all first-class drapers, and we should strongly advise our readers at once to add such an indispensable article to their toilet-tables.

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelsø Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps or return, if found ineligible.

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Letters specially acknowledged with thanks from Miss Dowson; Miss E. M. Hill; Mrs. Esdall; E. L. S.; Miss Gordon; Mrs. Jones (Wales); &c., &c.



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 „ 9.—New Princess Robe for Morning wear. Medium train, moderately full at back.  
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 „ 12.—The Montebello Tea Gown. Watteau style.  
 „ 13.—Swiss Belt for gathered Bodice. 3d.  
 „ 5a.—Princess Night Dress.  
 „ 142.—The new Mother Hubbard Shoulder Caps. 4d.  
 „ 227a.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.  
 „ 214.—Close-fitting Mother Hubbard Mantle, new style. 7d.  
 „ 252.—The Aberdeen Morning Costume. Gathered body, with suisse belt, tablier, and bouffant. 7d.  
 „ 281.—The Templemore Afternoon Tea Gown. 6d.  
 „ 372.—The Paris Promenade Costume. Princess polonaise à gilet. 6d.  
 „ 373.—The Mellony Reception Toilette. Open polonaise, with vest. 9d.  
 „ 374.—The Hohenlohe Promenade Costume. Pointed corsage, draped tablier, and bouffant. 7d.  
 „ 381.—The Philippa Promenade Costume. Redingote jacket, tunic, and bouffant. 7d.  
 „ 382.—The Cameron Black Silk Toilette. 9d.  
 „ 383.—The Portugal Visiting Costume. Pointed corsage and draped tunic. 7d.

- „ 384.—Young Lady's Afternoon Costume. Draped polonaise. 6d.  
 „ 385.—The Wynn Black Cashmere Costume. Pointed corsage and draped overskirt. 9d.  
 „ 386.—The Kennedy Promenade Costume. Corsage Redingote, overskirt, and cape. 7d.  
 „ 394.—The Flora Costume. 6d.  
 „ 395.—The Papillon Morning Costume. 6d.  
 „ 396.—The Sirene Black Cashmere Costume. Corsage Redingote, draped upper skirt. 9d.  
 „ 398.—The Wodehouse Promenade Costume. Jacket, overskirt, and deep cape. 9d.

### APRIL, 1882.

- „ 403.—The Pierson Promenade Costume. Pointed corsage, paniers, and bouffant. 6d.  
 „ 404.—The Beauregard Visiting Costume. Pointed corsage à lastron, draped paniers, and bouffant. 6d.  
 „ 405.—The Delphine Afternoon Toilette. Pointed corsage, with deep collar, draperies, and bouffant. 7d.  
 „ 406.—Bridesmaid's Costume. Princess corsage, with cape, collar, and scarf. 7d.  
 „ 407.—Bride's Dress. Princess tunic, with pointed corsage and long train. 9d.  
 „ 409.—The Calvert Promenade Costume. Corsage, tunic, paniers, and bouffant. 9d.  
 „ 410.—The Castille Black Silk Costume. Pointed corsage, gathered draperies, and bouffant. 9d.  
 „ 411.—The Dalrymple Morning Costume. Corsage, draped tablier and bouffant. 6d.  
 „ 385.—The Oberta Promenade Costume. 9d.  
 „ 523.—The Serrano Costume. Pointed corsage and gathered tunic. 9d.  
 „ 424.—The Talma Morning Costume. Pointed corsage à revers, draperies and bouffant. 9d.  
 „ 425.—The Angela Toilette. Corsage, paniers, and bouffant. 9d.  
 „ 426.—The Molds Costume. Corsage à basques, tunic, and bouffant. 9d.  
 „ 427.—The Antonia Toilette. Gathered corsage, draperies, and bouffant. 9d.  
 „ 428.—The Marietta Promenade Costume. Corsage, with deep basques, draperies, and bouffant. 9d.

### MAY, 1882.

- „ 431.—The Lisette Afternoon Toilette. Corsage and pleated overskirt. 7d.  
 „ 432.—Reception Toilette. Pointed Corsage à basque, overskirt and bouffant. 9d.  
 „ 433.—The Agatha Promenade Costume. Corsage à revers, draped overskirt, and bouffant. 9d.  
 „ 434.—The Binder Promenade Toilette. Pointed corsage à revers, paniers, tablier, and bouffant. 9d.  
 „ 435.—The Dresden Reception Toilette. Corsage, tablier, paniers, and bouffant. 6d.  
 „ 436.—The Hamilton Visiting Toilette. Pointed corsage, draped tablier, overskirt, and bouffant. 9d.  
 „ 437.—The Inez Morning Promenade Costume. Corsage à gilet, draped tablier, and bouffant. 7d.  
 „ 439.—The Godzoli Walking Costume. Draped polonaise. 7d.  
 „ 441.—The Gwendolen Visiting Costume. Pointed Corsage, paniers, and bouffant. 6d.  
 „ 443.—Travelling Costume. Draped polonaise, with pleated front. 7d.  
 „ 445a.—The Blanche Toilette. Draped polonaise, tablier, and bouffant. 7d.  
 „ 446.—The Montebello Black Silk Toilette. Pointed corsage, draped tablier, and bouffant. 6d.  
 „ 447.—The Agnes Reception Toilette. 6d.  
 „ 448.—The Millicent Promenade Costume. 9d.  
 „ 449.—The Mercedes Afternoon Toilette. 7d.  
 „ 450.—The Nice Toilette. Pointed Corsage à gilet, draped overskirt, and bouffant. 7d.  
 „ 451.—The Mentone Toilette. Pointed corsage, paniers, and bouffant. 6d.  
 „ 452.—The St. Carlo Toilette. Pointed Corsage, draped overskirt, and bouffant. 6d.  
 „ 453.—The Robina Costume. Redingote polonaise, double-breasted, with revers. 6d.

### JUNE, 1882.

- „ 454.—Concert Toilette. Pointed Corsage à revers, draperies, and bouffant. 7d.  
 „ 455.—The Ascot Toilette. Corsage à gilet, draperies, and bouffant. 7d.  
 „ 457.—Theatre Toilette. Pointed Corsage, with cape, tunic, bouffant, and train. 9d.  
 „ 458.—The Helen Ball Toilette. Low pointed corsage, draped tunic and bouffant. 7d.  
 „ 459.—The Emerald Dinner Toilette. Corsage, panier, tunic, and train. 7d.  
 „ 460.—The Alexandra Promenade Costume. Draped tunic, polonaise, draperies and bouffant. 9d.  
 „ 461.—Young Lady's Promenade Costume. Gathered pointed corsage, paniers, and bouffant. 7d.

- „ 463.—The Lurline Afternoon Toilette. Redingote corsage and bouffant. 6d. Pleated underskirt, 6d. extra.  
 „ 463.—The Savoy Reception Costume. Gathered pointed corsage, paniers, and drapery. 9d.  
 „ 464.—The Lestrance Costume. Pointed corsage, paniers, and bouffant. 6d.  
 „ 465.—The Feodore Promenade Costume. Draped polonaise à gilet. 7d.  
 „ 466.—Woollen Costume. Corsage redingote, draperies and bouffant. 7d.  
 „ 467.—The Creole Black Silk Costume. Corsage à basques, drapery, and bouffant. 6d.  
 „ 468.—The Carnegie Cashmere Costume. Corsage à basques, draped overskirt and bouffant. 6d.  
 „ 469.—Promenade Costume. Corsage à basques, draperies, and bouffant. 6d.  
 „ 470.—Morning Costume, for washing material. 9d.  
 „ 473.—The Iris Promenade Toilette. 7d.  
 „ 475.—Morning Costume, for cachemire. 9d.  
 „ 476.—The Elsie Promenade Toilette. Corsage à basques, draped tunic, and bouffant. 9d.  
 „ 477.—The Alina Costume. Pointed corsage à gilet, paniers, and bouffant. 9d.  
 „ 478.—The Russell Promenade Toilette. 6d.  
 „ 479.—The Ismay Toilette. 9d.

### PATTERNS FOR JULY, 1882.

#### Plate 1.

- „ 480.—The Dunmore Promenade Toilette. Corsage à revers, with deep basques; overskirt and bouffant. 6d.  
 „ 481.—The Sapphire Visiting Costume. Pointed corsage, with deep collar, pleated tunic and bouffant. 7d.  
 „ 482.—The Hebe Promenade Costume. Polonaise à gilet. 7d.

#### Plate 2.

- „ 483.—The Heliotrope Visiting Costume. Corsage à gilet, draped tunic and bouffant. 6d.  
 „ 484.—The Osmond Reception Toilette. Pointed corsage à gilet, tablier and bouffant. 9d.  
 „ 485.—The Decies Mantilla. 6d.

#### Plate 3.

- „ 20.—The Josephine Mantilla. (We give this pattern full-sized with our present number.)  
 „ 21.—Grenadine polonaise, with pleated front. 6d.  
 „ 22.—The Lucia Promenade Toilette. Open corsage à basques, draped overskirt and bouffant. 6d.

#### Plate 4.

- „ 23.—The Nerissa Promenade Costume. Pointed corsage à revers, paniers, and bouffant. 6d.  
 „ 24.—The Steenbock Promenade Toilette. Pointed corsage, draped tunic, and bouffant. 7d.  
 „ 25.—The Margaret Pelisse, with wide sleeves. 7d.

#### Plate 5.

- „ J 40.—The Bergerette Morning Frock for child of 4. 3d.  
 „ J 41.—The Amelia Costume for girl of 8. 3d.  
 „ J 42.—The Henriette Toilette for child of four. 3d.  
 „ J 43.—The Miguonne Promenade Toilette for girl of 6. 3d.  
 „ J 44.—The Eva Costume for a girl of 10. 3d.  
 „ J 45.—The Peauvette Frock for a girl of 8. 3d.

#### Plate 7.

- „ 492.—The Cecily Costume. Pointed corsage, draped paniers, and bouffant. 7d.  
 „ 493.—The Micheline Travelling Costume. Corsage redingote, draped overskirt, and bouffant. 9d.  
 „ 417.—The Marion Visite. 6d.  
 „ 494.—Pelisse. 7d.  
 „ 495.—The Leicester Visite. 6d.

#### Plate 8.

- „ 496.—The Courtown Promenade Costume. 6d.  
 „ 245.—Costume for child of 5. 3d.  
 „ 497.—The Modjeska Visite Mantilla. 6d.

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- F.—Tight sleeve, with three puffs at back.
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- 315.—The Foutanges Visite. 6d.
- 317.—Rotonde, or circular fur-lined cloak. 6d.
- 399.—The Fennes Redingote Jacket. 6d.
- 401.—The Maria Visite. 7d.
- 402.—The Fremantle Cloak. 7d.
- 214.—The Olivette Jacket. Double-breasted. 6d.
- 606.—The Tibbens Jacket, double-breasted. 6d.
- 397.—The Lamballe Visite. 6d.
- 408.—Visite with gathered sleeves. 6d.
- 412.—The Ottilie Jacket. Tight-fitting military style. 6d.
- 413.—The Ambroisine Visite. 6d.
- 414.—The Conyers Jacket. Double-breasted redingote style. 6d.
- 415.—The Mori Black Silk Jacket. 6d.
- 416.—The Teutenden Visite Mantilla. 6d.
- 417.—The Rosebery Visite, with gathered sleeves. 6d.
- 418.—The Crawford Mantilla. 6d.
- 419.—The Linda Mantilla, with gathered shoulders. 6d.
- 420.—The Napier Ulster, single-breasted, with cape. 7d.
- 421.—The Duudas Long Visite. Elegant style. 7d.
- 422.—The Manola Coat, with Visite Sleeves. 7d.
- 423.—The Buxton cachepousiers, with armholes. 7d.
- 429.—The Wemyss Cloak, Visite style. 7d.
- 430.—The Hettie Jacket, tight-fitting, single-breasted. 6d.
- 438.—The Roydeville Visite Mantle. 6d.
- 440.—The Montespan Visite Mantle. 6d.
- 442.—The Claremont Long Pelisse. 7d.
- 445.—The Marquise Mantelet Visite. 6d.
- 300A.—Visite Mantle. 6d.
- 417.—Visite Mantle. 6d.
- 456.—The Netherlands Visite, with gathered sleeves. 6d.
- 471.—Visite Mantle. 6d.
- 472.—The Cheviot Travelling Cloak. 6d.
- 474.—Manteau Visite. 6d.

**USEFUL STANDARD STYLES.**

- 423A.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.
- C 3.—Waterproof, with deep Cape.
- C 4.—New French Mother Hubbard Mantle.
- C 5.—The Newmarket Jacket. Redingote style, and double-breasted.
- C 6.—The Rosetta Mantelet, a pretty summer style.
- C 7.—The Derby Dust Cloak. Visite style.

**MOURNING COSTUMES.**

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.
- M 2.—Mourning Costume, pointed corsage & tunique.
- M 3.—Mourning Visite Mantle.
- M 4.—Mourning Paletot, double-breasted.
- M 5.—Widow's Mourning Dress. Corsage and open tunique.
- M 6.—Half-Mourning Costume. Basques a gilet and open tunique.
- M 7.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.
- M 8.—Mourning Costume. Corsage-Redingote and skirt.
- M 9.—Mourning Costume. Corsage and Tunique.
- M 10.—Deep Mourning Costume.
- M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- M 12.—Half-mourning Pelerine Mantle, with pointed ends.
- M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- M 223.—Mourning Costume. 9d.

For Underskirts, see above.

**JUVENILE COSTUMES.**

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1881.
- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
- 228.—Child's Pinafore. 3d.
- 229 & 229A.—Pinafores for children of 3 years old. 3d.
- 232.—The Coquette Ulster for a girl of 10. 3d.
- 235.—The "Comfortable" Ulster for a young lady of 13. 6d.
- 308.—Little Girl's Sailor Costume. 3d.
- 310.—The Isabella Jacket for a child of six. 3d.
- 311.—The Madeline Paletot for a girl of eight. 3d.
- 313.—The Camille Cloak for a girl of ten. 3d.
- 325.—Little Girl's Ulster, with Cape. 3d.
- 341.—The Gervaise Jacket for Girl of 9d. 3d.
- 343.—The Germaine Ulster for a Child of 6. 3d.
- 343A.—The Adelina Ulster for Girl of 13. 3d.

**USEFUL STANDARD STYLES.**

- 338.—Baby's first Pelisse, with Cape.
- 100.—Outdoor Jacket for a girl of six or seven.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 9.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- J 11.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- J 12.—The same kind of outdoor Jacket for a girl of 8 or 9.
- J 13.—Princess Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 2; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 17.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- J 18.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- J 19.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.
- J 24.—Princess Dress for a Girl of 15. 6d.
- J 25.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.
- J 26.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- J 31.—The Lucy Cloth Paletot for a girl of 6 or 7.
- J 32.—The Cecile Visite for a girl. f 10.
- J 33.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- J 34.—Girl's Paletot, S.B., of 14. 6d.
- J 36.—The Suzanne Costume for girl of 8. 3d.
- J 37.—The Butterfly Costume for child of 3. 3d.
- J 38.—The Holland Costume for girl of 10. 3d.
- J 39.—Costume for girl of 12. 6d.
- 337.—Princess Dress for a Girl of 12.
- 337A.—Robe Princess for a girl of 9 years old.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 769A.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.
- 376.—The Fanny Costume for child of eight.
- 377.—The Adèle Co-tume for girl from 12 to 16. 6d.
- 378.—The Clara Costume. Draped polonaise with cape, for girl from 14 to 16. 6d.
- 379.—The Pussy Coat for child of five. 3d.
- 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.
- 340.—The Louise Coat for a child of five. 3d.
- 339.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.
- 391.—Same as 379.
- 393.—The Juana double-breasted Coat for a girl of fourteen to sixteen. 6d.
- 443A.—The Mattie Costume for a Child of 4 to 6. 3d.
- 444.—Toilet for a Girl of 12 to 16. Draped polonaise a gilet. 6d.

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This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

Patterns are withdrawn from this list as soon as they go out of fashion.

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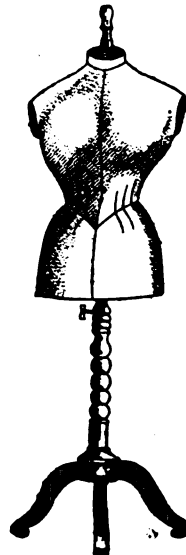
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August 1882.

The World of Fashion.

Plate 1





17  
August 1882

18

19

Plate 2

The World of Fashion.









August 1832

# The World of Fashion.





23

24

25

August 1883

The World of Fashion.

Plate 4





REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



14

15

16

PLATE 2.



17

18

19

PLATE 3.



20A

21A

22A

PLATE 4.



23A

24A

25A

Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.





26

187

167

187

167

27

187

Full-sized Patterns, numbered as above, may be had from the Editors, price Sixpence to Ninepence each.

August, 1882.

# The World of Fashion.

Plate 6.





J 46

J 47

J 48

J 49

J 50

J 51

J 52

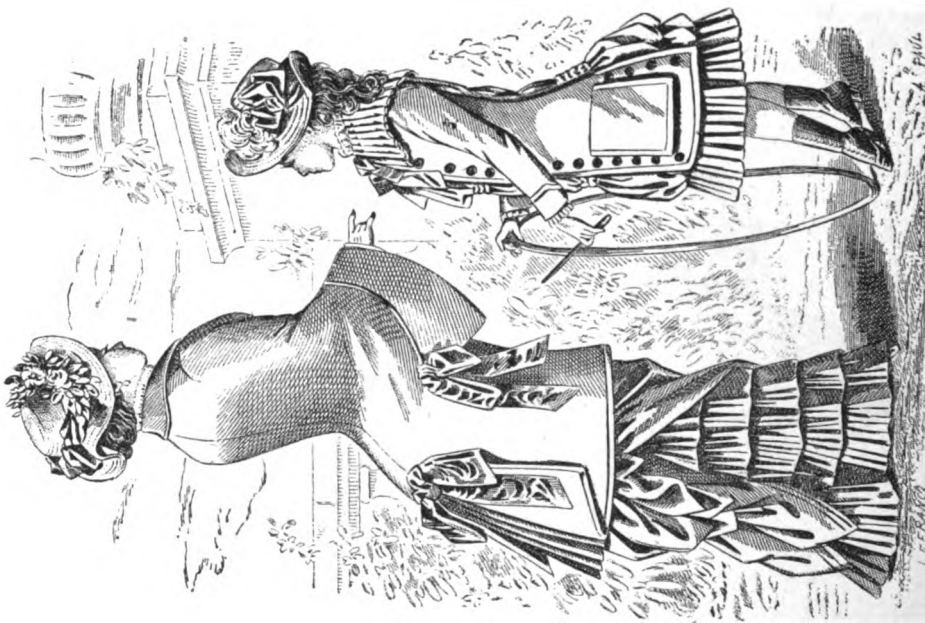
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August, 1882.

The World of Fashion.

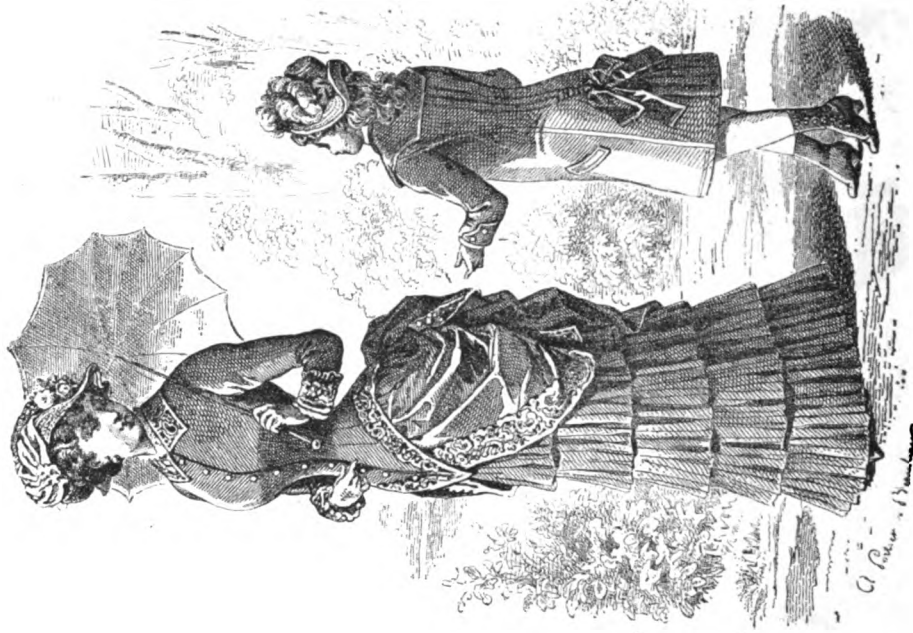
Plate 7.





C 8

J 53



403

J 54

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August, 1882.

The World of Fashion.

Plate 8.

LE MONDE ÉLÉANT  
OR  
THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 704.

AUGUST, 1882.

Vol. 59.

Observations

ON LONDON AND PARISIAN FASHIONS.

The warm weather which came and was so welcome during the early part of July afforded ample opportunity for the display of outdoor summer toilettes, and all places of public resort were crowded with gay dresses and the most fantastic millinery. So many and varied were the styles of dress displayed that it would be much easier to say what was not worn, than what was.

But all is now changed. The rustling silks and brocades are laid aside, and the London season being over, the fair wearers are anxious to know the latest and most suitable styles to adopt for travelling, for the seaside, and for country wear.

Our journal this month has been specially prepared with a view to these requirements, as a glance at our plates will show; and while we have abundantly catered for the wants of the elders, mothers will find that the little ones are not forgotten; as a whole plate of seaside costumes for children is included in the present number.

There is nothing new this month in materials; the changes are still rung on *moiré*, *broché*, silk and satin; muslin, grenadine, cambric and sateen; cashmere, *beige*, alpaca and nun's cloth; all of which are used; the changeable character of the English climate making it quite impossible to lay aside either thick or thin materials for long together. With regard to color, pink, which was all the rage last year, is much less seen; the most popular shade this season is salmon-pink, a much more subdued tone, and which, when abundantly trimmed with pale cream, or *ficelle* lace, forms a very ladylike *toilette*. Forget-me-not blue is also much worn, so is yellow, and so also are the shades of olive-green, terra-cotta, prune, and crimson. Checks and plaids, are in great favor, especially in the thin woollen goods which have become so popular.

Bodies are still made pointed in front, but the point at back is less general, and will probably be superseded by the prolonged coat tail, like No. 17 on plate 2, or the polonaise drapery, such as may be seen No. 15 of plate 1. The polonaise proper is less seen this month; when worn it is usually of the redingote form, and in many cases is cut double-breasted with the front of skirt falling sharply away in the Newmarket style.

Of course the gathered polonaise in washing materials is always in vogue in the summer, and will be much worn at the seaside on account of its ease and simplicity, but for richer toilettes, the long redingote, made of thicker materials, and describing heavier folds, is more suitable.

Sleeves are made both long and half-long; the long sleeve is of the coat cut, and has a tendency to fulness at the top of armhole; the half-long sleeve is cut in the material to the bend of elbow, and is there finished by two (or more) frills of lace. See 18 on plate 2 for an illustration of the newest form of elbow sleeve.

Skirts are still worn quite short for walking, and indeed for all occasions in the day time not strictly ceremonious; but trains remain in favor for evening wear. The foundation of a walking skirt is cut very narrow, about 2 yards in width; the sides and front are arranged to be perfectly plain, the abundant drapery being disposed on the narrow back breadth, which is also drawn in slightly on the inner side by two running strings. This allows room (in the back breadth only) for the small crinoline which most ladies now wear; and which, let us impress on our fair readers, must continue to be worn *small* and *narrow* if they desire to follow the *best* examples in London and Paris, and to obey the dictates of good taste.

There is no doubt that a certain amount of distention (properly graduated and arranged) is of great service and comfort to the wearer in supporting the back breadth of the dress, which is necessarily heavy owing to the extra drapery apportioned to it; and also that such support



is an improvement to the dress from an ornamental point of view; but so many ladies during this season have run into such ungraceful extremes in the matter of the crinolette, that a word from us seems necessary to warn our own kind friends on the subject.

"A word to the wise" &c. We have said our say and pass to another matter.

The rage for lace continues without abatement, and so great is the fancy for this pretty adornment, that many materials are now manufactured with a pattern of lace upon them. Of course these are mostly in washing fabrics at present, but we have seen one or two specimens of this novelty in heavier materials, and most probably it will obtain favor as the demand for early autumn dresses commences.

An old fashion is being revived in the scarf to match the dress. Very few are seen as yet, but there is no doubt the fashion will become general, as the mode is as pretty as it is economical. Black gauze scarfs trimmed with black Spanish lace, and white muslin ones with flouncings of cream or *ficelle* have been seen, and if the hot weather lasts, there may be time to establish the fashion at some of our stylish watering-places this year, but should the weather be unfavorable, and replace the airy scarf by the Newmarket or Yachting Jacket, we must hope to see a thorough revival of the pretty style next summer.

Hats (as will be seen by our plates) remain very large, having long feathers for their principal ornament. Those prepared for country wear, however, more often are simply trimmed with flowers like the pretty style on 15, plate 1, and 19, plate 2. Bonnets are nearly all small and close, except the Langtry, which is the favorite style, and has a low crown and open brim which should be filled in with a wreath of flowers. A simple bow of ribbon or velvet fastened by the pretty ornamental pins now so much used, is the only trimming for the outside.

#### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
July 24th, 1882.

Ma Chère Amie,

The fête of the 14th of July has sent away the few Parisians that lingered in Paris, so to chronicle fashion, we must go to the seaside, taking on our route Trouville, Deauville, Dieppe, etc. The weather being so uncertain, has slightly changed the course of fashions; the preparations for the summer were all airy and light, but our *élégantes* and *modistes* were counting without the rain, so every one has been obliged to provide two sets of toilettes; one for summery and bright days, the other for the sombre weather.

The great novelty is in hats: not contented with the many shapes already *en vogue*, Mme. Alphonse de Rothschild had the *fantaisie*, while arranging a basket of strawberries, to try on her pretty head the basket itself; finding that it suited her to perfection, and gave her a *piquante* air, she immediately conceived the idea of ordering one from her *modiste*: this example has been followed by the Duchesse de Chartres, and many other members of the high nobility.

These baskets are trimmed with bunches of strawberries or cherries, or of any fruit according to the season; the wicker work is replaced by stripes of india-rubber, colored, to imitate the wicker work. Velvet or gauze ribbons or lace are fastened under the chin, the ends of which are pinned on the shoulder.

Materials for dresses for light, fine days, consist of tussore, foulard, batiste, muslin, and printed material, all profusely trimmed with lace.

The favorite colors are the Wedgewood blue, the telegram blue, and all the soft colors of Sevres china, and old Saxe ware.

Some of the Wedgewood blue dresses are printed all over with cups, jugs, and mugs, on which are delicately represented the artistic groups designed by Flaxman.

More solid in colors and textures are the dresses worn on sombre days; these are of navy-blue and dark green woollen. The skirt is made with a long *plissé*; the overskirt forms paniers, with elegant draperies at back; on the skirt is worn a Hussar body, tight-fitting, and trimmed with brandebourgs, resembling the jacket of our soldiers of that regiment. Brandebourgs are great favorites, also, for travelling dresses and yachting costumes; these are invariably made in cloth or serge, the last one being the favorite, as proving the best and the fastest dye.

The small Mantelets are superseding the Visite: they are made of *cheville*, of lace, or of netting, and trimmed with fringe, lace, or *passementerie*.

Children's toilettes are miniatures of those of their parents, but for the seaside the *plissé* blouse is the favorite, made in all bright colors, and trimmed with *ficelle* lace: the hats worn by the little ones are the Mother Hubbard style, made of the same material as the dresses; it is gathered on whalebone, and the shape is made according to the taste of the mamma, and to suit the face of the child. This is always made large, so as to be a real shade for the face of the little one.

There is nothing new in sunshades: the only thing remarkable about them is that they all match the toilet, or else are exactly like them, as I have mentioned before.

Fans tend to become larger and larger; for outdoor wear some of our *eccentriques* begin to use them instead of sunshades, so as to show to better advantage a well-gloved hand and a round arm, elegantly curved, in the act of shading a pretty face.

COMTESSE DE B—.

#### THE FULL-SIZED PATTERN.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

#### THE VOYAGEUSE JACKET, WITH GATHERED CAPE. (14.)

We this month present our fair friends with the pattern of the novel and elegant Jacket, with gathered

Cape, shown on the first figure of our first plate. The pattern, which is given full-sized, consists of six pieces, viz.:—front, side-piece of front, back, side-piece of back, sleeve, and cape. The front shows by pricked lines where the fulness must be taken out, and is also marked by two cuts which indicate where it is joined to its sidepiece, which has also two cuts. The back and its side-piece are of the usual simple form, and require no explanation. The underside of sleeve and the position of cuff are also marked by pricking, and several rows of pricking at the top of cape show where the gatherings must be run to draw it into the required shape of neck. The middle of front of cape is marked by a notch. The pattern will make a very comfortable stylish jacket for either indoor or outdoor wear.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see Pattern List.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\*.\* The Reverse views of all the Costumes on Plates 1, 2, 3, and 4, will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(14).—The Voyageuse Costume for travelling, of brown woollen check. The corsage is cut with a short basque in front, which is prolonged at back and sides to form coat tails; the drapery of skirt appearing through the centre opening. The neck is finished by a small gathered cape, which can be worn at pleasure. The tablier is arranged in graceful folds, and, with the back drapery, falls over a deep *plissé* underskirt. The edges are all finished by three rows of stitching. Will require to make, 12 yds. of woollen material, and 18 buttons. (We give the pattern of Jacket and Cape full-sized with our present No.)

Fig. 2.—(15).—The Eglantine Toilette for a garden party, of flowered sateen, trimmed with white lace. The body is cut with a point in the front, and is trimmed *en gilet* with a double fold of lace. The centre of back is full and prolonged to form the bouffant of skirt, which is elegantly draped. The front of upper skirt is arranged *en tablier*, edged with a deep flounce of lace, and falls over an underskirt trimmed with a full gathered flounce, and a pink *plissé*. The neck is finished by a lace collar, and the sleeves are ornamented by pink bows. Will require 10 yds. flowered sateen; 1 yd. plain for *plissé*; 3 yds. wide lace; 6 yds. narrow lace; 18 buttons; 2 yds. ribbon for bows.

Fig. 3.—(16).—The Kathleen Costume of pale blue surah, trimmed with white lace. The Corsage is of the polonaise form, having *revers*, and a point in front; a panier drapery is placed on the hips, edged with *plissés*. The side draperies are arranged in pleats, and each forms a point at bottom; the back is *bouffant*, and ornamented by a bow at waist. The underskirt is elegantly arranged with lace, gatherings, and *plissés* of the surah. Will require to make, 13 yds. surah; 8 yds. wide lace; 4 yds. narrow lace; 1 yd. ribbon.

### PLATE THE SECOND.

Fig. 1.—(17).—The Theodora Promenade Toilette of blue-green shaded silk. The Corsage is made with small side paniers, trimmed with *plissés*, and the front is ornamented by a pretty arrangement of gathered drapery, which terminates below the waist in rounded ends, the whole drapery being edged with the *plissés*. The back of corsage forms two long ends, which fall on the bouffant drapery of back. The underskirt is trimmed with alternate flounces of white lace, and *plissés* of the silk. This pretty costume will require to make, 14 yds. silk; 5 yds. wide lace; 18 buttons.

Fig. 2.—(18).—The Adele Carriage Toilette of rich lavender silk. The pointed corsage is cut with a *gilet* of *broché*, and *revers* ornamented with buttons. The sleeves are trimmed with lace and insertion. An elegant drapery is arranged on the front of skirt, and prolonged at back to form a bouffant, which is finished just below the waist by a sash of satin or *moiré* to match. A graceful bow with floating ends also secures the drapery on the left side. The underskirt is arranged in perpendicular pleats, the spaces being filled in with white lace. Will require 12 yds. silk;  $\frac{3}{4}$  yd. *broché*; 7 yds. lace for skirt; 4 yds. wider lace for sleeves, and 2 yds. insertion; 4 yds. ribbon for bows; 2 yds. for sash.

Fig. 3.—(19).—The Ruby Costume of crimson surah. The corsage, which is gathered in front and at back, is finished on the shoulders by a *bouillonné* cape, edged by a gathered frill. The side paniers are attached to the bodice by several rows of gathering, and the ends are joined in front by a handsome bow. The back is bouffant, and falls over an underskirt arranged in deep pleats, and ornamented near the bottom with a gathered *ruche*. Will require 18 yds. surah;  $1\frac{1}{4}$  yds. ribbon.

### PLATE THE THIRD.

\*.\* This Plate is headed by the newest styles in PARASOLS, and a fashionable BONNET of fancy straw, trimmed with satin and flowers.

Fig. 1.—(20A).—The Dorothy Promenade Dress of dove-colored cashmere and striped material. The corsage is cut quite plain, with deep basques, and is trimmed by a collar, pocket, and cuffs of the striped material. The underskirt is tastefully arranged with alternate *plissés* of the striped material, and draperies of the cashmere, and the back has a full bouffant. Will require 7 yds. cashmere; 5 yds. striped material; 12 buttons.

Fig. 2.—(21A).—The Boughton Costume of grey satin and brocade. The body is of the brocade, pointed in front, and trimmed with three folds of satin, ornamented by a bow, and ends. The back is cut open to display *plissés* of the satin, the whole being edged by lace, a *ruche* of which also finishes the neck; a bow of ribbon is placed at back on each side of the waist. A draped tablier and bouffant of the satin, edged with a flounce of lace, falls gracefully over a second and plain skirt of the brocade, which is cut up at one side to display the underskirt of black satin *plissés*. This rich toilette will require to make 7 yds. brocade; 6 yds. satin; 18 buttons; 2 yds. narrow ribbon;  $\frac{1}{4}$  yd. wider ribbon; 5 yds. lace.

Fig. 3.—(22A).—The Folkestone Promenade Costume of fawn-coloured beige, trimmed with white lace. The corsage is cut *en gilet* with pointed front, and the back is prolonged *en polonaise* to form a bouffant. The draped overskirt of front is trimmed with handsome lace, and falls over a deep *plissé* underskirt. This quiet and useful Costume will require 14 yds. material;  $2\frac{1}{4}$  yds. wide lace;  $1\frac{1}{4}$  yds. narrower lace; 18 buttons.

## PLATE THE FOURTH.

•• This Plate is headed by three fashionable BONNETS.

Fig. 1.—(23A).—The Tollemache Travelling Cloak of thin grey cloth. This novel form of garment has a deep kilted skirt, which is very convenient for walking and sitting. The edges are all finished by a silk cord to match (or of a contrasting color), and the fancy hood is lined with striped silk or satin. The Hubbard sleeves and front are finished by bows, and a handsome bow and ends ornaments the end of hood at back. Will require to make, 6 yds. cloth;  $\frac{3}{4}$  yd. lining for hood; 6 yds. ribbon; 10 yds. cord; and 18 buttons.

Fig. 2.—(24A).—The Colquhoun Afternoon Costume of plain woollen material, and striped satin. The bodice has a pointed *gilet* of the satin, together with collar and cuffs, and the back is prolonged to form the bouffant. The waist is ornamented by a handsome ribbon bow, starting from under the arms and tied loosely at the left side. The overskirt of striped satin is well draped over a deep *plissé* underskirt of the plain material. Will require 12 yds. woollen; 5 yds. striped satin; 3 yds. ribbon.

Fig. 3.—(25A).—The Talbot Travelling Dress of grey woollen, trimmed with mouse-coloured satin. The body is cut with deep basques, enclosing side paniers, which terminate at back in full and handsome draperies. Broad bands of the satin trim the upper part of the Costume, and the underskirt is composed of two deep *plissés*. Will require 12 yds. woollen; 2 yds. satin.

## PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3 and 4.

## PLATE THE SIXTH.

Fig. 1.—(26).—The Clemence Toilette of surah, trimmed with bands of embroidery. The pointed body is cut with a square, filled in by pleats and edged with embroidery. The overskirt is draped round the corsage, and is arranged in a novel and elegant manner over a deep *plissé* underskirt, ornamented by bands of the embroidery. Will require 14 yds. surah; 6 yds. embroidery; 12 buttons.

Fig. 2.—(187).—Princess Morning Dress of spotted foulard or sateen, having collar, pocket, and cuffs trimmed with *broderie Anglaise*. Will take 10 yds. material; 2½ yds. embroidery; 12 buttons.

Fig. 3.—(167).—Morning Toilette of figured sateen, edged with a Japanese border. The jacket is cut long and plain, and the underskirt is composed of one deep *plissé*. Will require 14 yds. of material.

Fig. 4.—(187).—This Dress is of the same style as the other similarly numbered, but is made more dressy by the addition of long robings of embroidery on the front, and a narrow pleated *gilet*. Will require 12 yds. material; 7 yds. embroidery.

Fig. 5.—(167).—This Dress is another form of 167 preceding, but in this case it is made of thin woollen material, and trimmed with velvet and lace. Will require 14 yds. material; 3 yds. velvet; 8 yds. lace.

Fig. 6.—(27).—Morning Promenade Toilette of shepherd's plaid (English woollen). The corsage is cut plain and high, and opens below the waist in two points. The overskirt is gathered in front, and ornamented with a handsome bow of satin ribbon. The back is gracefully draped, and falls over an under-

skirt composed of two deep *plissés*. Will take 13 yds. material; 18 buttons; 2 yds. ribbon.

Fig. 7.—(187).—Morning Robe of thin silk, trimmed with satin *ruching* and embroidery. Will require 13 yds. silk; 4 yds. embroidery.

## PLATE THE SEVENTH.

## JUVENILE COSTUMES.

Fig. 1.—(J 46).—The Elfinella Toilette for a child of 9, of cashmere, trimmed with lace. The pleated front may be of satin if preferred. Will require 7 yds. material; 5 yds. embroidery; 2 yds. ribbon for bows.

Fig. 2.—(J 47).—The Narcisse Costume for a girl of 12. It is composed of a double-breasted polonaise of plain woollen cloth, with a handsome drapery of Scotch plaid. The skirt is a long *plissé*. Will require 11 yds. woollen; 3 yds. Scotch plaid; 36 buttons.

Fig. 3.—(J 48).—The Pet Froek for a child of 4, of cream tussore, trimmed with embroidery and cardinal bows. Will take 5 yds. tussore; 5 yds. embroidery; 2 yds. ribbon; 6 buttons.

Fig. 4.—(J 49).—Little Boy's Dress of thin summer cloth, bound with braid. Will take, for a boy of 7, 2½ yds. cloth; 15 buttons.

Fig. 5.—(J 50).—The Fanchette Coat for a child of 8. Will require 2½ yds. cloth; 18 buttons.

Fig. 6.—(J 51).—Pleated Blouse for a boy of 9. Will require 3 yds. cloth; 12 buttons.

Fig. 7.—(J 52).—The Claudine Dress for a young lady of 14, of English woollen, trimmed with satin bands. Will require to make, 12 yds. woollen; 2 yds. satin; 2 yds. ribbon; 12 buttons.

## PLATE THE EIGHTH.

Fig. 1.—(C 8).—Cloth Visiite, trimmed with *moiré* bows, for early autumn wear. Will require 3 yds. cloth; 4 yds. ribbon.

Fig. 2.—(J 53).—The Clotilde Outdoor Toilette for a child of 10, of pale blue surah, with dark blue velvet buttons. Will require 7 yds. surah; 36 buttons; 1 yd. ribbon for bows.

Fig. 3.—(403).—The Tremayne Costume of pale pink sateen, trimmed with embroidery. Will require 14 yds. sateen; 7 yds. embroidery; 14 buttons.

Fig. 4.—(J 54).—The Nina Jacket for a child of 8, to be made in thin cloth, and finished by a ribbon bow. Will require 2½ yds. cloth; 12 buttons; 1 yd. ribbon.

A ROYAL MARRIAGE.—When two young people start out in life together with nothing but a determination to succeed, avoiding the invasion of each other's idiosyncrasies, not carrying the candle near the gunpowder, sympathetic with each other's employment, willing to live on small means till they get large facilities, paying as they go, taking life here as a discipline, with four eyes watching its perils, and with four hands fighting its battles—whatever others may say or do, that is a royal marriage. It is so set down in the heavenly archives, and the orange blossoms shall wither on neither side the grave.

TIME.—Time never passes so slowly and tediously as to the idle and listless. The best cure for dulness is to keep busy.



## VOWED AT A GRAVE.

A STORY OF TO-DAY.

By G. EWART FLEMING.

### CHAPTER XII.

"DOLE IN ASTOLAT."



ES, Alice Dangerfield was dead.

The tender submissive daughter, the sweet sister, the fondly-adored, new-made wife was dead.

To speak of the agony of those who loved her, when the awful truth came really home to them, would be useless, since no form of words could express its depth and intensity, no power of speech paint the keenness of its anguish.

Nor was the grief for sweet Alice confined to Dangerfield Chase and Vicarage. The whole village mourned round her bier. There was not a dry eye in the place on that misty October morning when the news was brought thither, before daylight.

Medical aid had been summoned at once when Sir Robert, alarmed by his wife's cry, had rushed into her room and found her senseless on the floor.

The little doctor from Dangerfield village, who physicked the simple rustics and prescribed for the Chase servants, was the first to arrive on the scene, and he was speedily followed by a surgeon of some repute in Deepton.

During the night, also, a well-known physician arrived from Finchester, but not the skill of one of these could avail to give back life to Alice, Lady Dangerfield.

She had died, as her mother before her died, of heart disease, probably occasioned by excitement, said the doctors. Sir Robert was referred to, the maid was also interrogated, but the closest questions failed to elicit anything which pointed to hurry or perturbation of spirit.

The unhappy husband remembered how calmly, how gently she had left him after their *tête-a-tête* dinner; Merton spoke of Lady Dangerfield as quietly reading in her room when she left her to go to her own supper.

While the doctors were yet in Lady Dangerfield's chamber (for Sir Robert had carried the senseless form at once to the inner room,) her husband returned to the boudoir to search for any sign which might point out the cause of the sudden attack—for he would not, as yet, believe her to be dead.

He looked on the table, examined the chair on which she had been seated, shook the leaves of the book she read, and finally searched the floor. An empty envelope lay there, just as it had dropped from the nerveless hand in that moment of supreme agony.

He picked it up.

It was addressed to Miss Liddell, The Vicarage, Dangerfield, Deepton. It had a foreign stamp and bore the New York postmark. He looked at the date, Deepton, Oct. 20th.

Their wedding-day!

There was nothing in an empty envelope; yet, even in that moment of dread suspense, he wondered that Alice had never told him that she had a friend—a male friend too, for this was a man's writing—in New York.

The Deepton doctor entered at the moment, and Sir Robert Dangerfield thrust the empty envelope into his coat pocket.

Dr. Forbes had come to tell him the truth, and in the face of his wife's death, he had no heart to speculate on so insignificant a thing as the senseless piece of paper.

The household at the Vicarage had been roused, and in the dead of the night, Alice's people came to the Chase and stood by the couch where rested all that remained of their loved and beautiful girl.

The Vicar was there, smitten dumb with sudden sorrow; Mrs. Hamilton was by his side striving to console him, yet with a terrible doubt and dread at her own heart.

Christina was there, white and despairing, but full of womanliness and thought for others. It was her voice, tender and sweet, with a ring in its tones like that of Alice, that first struck on the hard grief of Sir Robert Dangerfield, and softened his wild despair with a touch of tears.

It was she too, child as she was, who produced some sense of order in the affrighted household, and when all was done that could be done in the death-chamber, bade the housekeeper dismiss the maids to their rooms for the short remnant of the morning dark, while they who had loved and lost her, remained to keep their watch by that which was once Alice Dangerfield.

The slow days went by, and the preparations for her burial progressed.

Once, in a half-sorrowful, half-jesting mood, during their short courtship, Alice had said that when she died, she hoped Sir Robert would bury her in Dangerfield churchyard, on a little grassy slope which she pointed out, and not leave her to take the long rest in the great stone vault of the Dangerfields, under the chancel of the church.

Perhaps had they lived together longer as man and wife; had Alice learned to love her husband with all her heart and soul, he might have won her from this fancy; or she would of her own will have begged that her ashes might lie with his—her dear husband's—and with those of his people, who were now hers; but it was not so.

And since the lightest word which Alice had spoken became to him as a sacred revelation, he remembered now her request concerning her grave.

So, at his desire, in which her father fondly concurred, they opened the daisied sod on the little sunshiny slope, and under the shadow of a yew tree, centuries old, they prepared Alice's last resting-place.

The little birds sang in the branches as the men sadly toiled, pausing now and again to wipe the moisture from their brows, and as often to brush aside their starting tears; the daisies smiled on the grass, and in the churchyard porch, where Alice had often performed the same sad task for a poorer neighbour, sat Christina Liddell, weaving a wreath of snowy flowers for her sister's coffin.

### CHAPTER XIII.

#### THE VOW AT THE GRAVE.

It was all over. The simple funeral procession which had wound its way through Dangerfield Chase in the pale autumn sunshine an hour before, had melted away.

A few mournful villagers yet lingered round the hallowed spot, marking their grief as they had marked their joy for "our Miss Alice," with flowers.

Christina's wreath was lying in the darkness of the grave, and beside it, on the silent heart, Sir Robert Dangerfield had placed the faded bridal wreath.

The father's hand, moreover, had laid a few blossoms on his dead child's breast, and her aunt, awfully, silently repentant, had woven a crown of late roses, which she placed with trembling hands on the chestnut curls.

But the villagers "dressed the grave," as they called it, and flowers of all hues, and of all sizes, were blended together to adorn Alice's last home.

The scholars of her Sunday class had stipulated that the centre of the mound should be left for their offering, a large cross of white flowers, which the gardener of Dangerfield Chase had given them in generous profusion.

The cross lay white and silvery on the new-

made grave, and marked the spot, making it conspicuous from almost every part of the churchyard.

Sir Robert Dangerfield accompanied his bereaved relatives to the Vicarage after the service had come to an end, and spent a solemn hour with them; then the Vicar, feeling the strain was too great for all of them, suggested that they should separate for the rest of the day.

Sir Robert willingly complied, and taking the path through the Chase farthest from the churchyard, wended his sorrowful way towards his empty home.

The Vicar retired to the solitude of his study, where he shut himself in with his grief. Happily for him, no remorse mingled with his sorrow; he never knew how sad a heart had throbbed under his daughter's bravery of attire when she stood at the altar, nor how terrible a pang had rent that heart in her last span of life.

It was not so with Mrs. Hamilton. Every day and every hour, after Alice's wedding, and after her death, her mind had been racked with the dread of Harry Guest's appearance.

He had said in that fatal letter, that if he could leave by the next steamer, he should be in England almost as soon as his letter.

A fortnight had now elapsed, and every day the wretched woman expected to see the man whose youth she had beyond a doubt blighted.

Therefore, while Mr. Liddell sat alone in his study, and while Christina read Keble's hymn for the Burial of the Dead in the room she once shared with her sister, Mrs. Hamilton paced her chamber, a prey to grief beyond her natural grief for Alice's death, torn by remorse, doubt, and dread.

As a man sows, so shall he reap; and Mrs. Hamilton was binding her sheaves with bitterness and sinking of heart.

\* \* \* \* \*

The autumn dusk fell early, the day being shortened at twilight by a mist which wrapped hill and woodland in its silvery folds.

Sir Robert Dangerfield made a pretence of eating the dinner served to him, but it was a miserable failure, and the butler himself hastened from the room in tears for the household sorrow.

"I will go to the grave," said the mourner to himself, as the door closed behind his faithful servant. "I shall feel nearer to her there."

Alas for poor humanity! but it is ever so. We cling closely to the humble, daisied sod which hides only that which was mortal of our lost dead; instead of lifting our eyes to the

starry heaven, whither our broad creed teaches us to believe their better part is gone.

The husband of Alice Dangerfield went forth. A few minutes' walk brought him to the churchyard.

As he lifted the homely latch of the gate, he saw faint lights burning in the Vicarage; and bethought him again of the bereaved father.

"I will but stay to kiss the sods that lie over her," he murmured passionately, "and then I will go to her father. We will mingle our grief together, and one may take comfort from the other."

The children's cross gleamed, plainly visible, on the grave; and thither he at once bent his steps. He reached the spot, and reverently knelt down beside the new-made mound.

As he stooped to press his lips upon it, the sound of footsteps on the moss-grown path arrested his attention. He rose to his feet and turned to face the intruder.

The faint moonlight showed him the figure of a young man approaching the spot in haste.

As he drew nearer, and his face became visible, Sir Robert Dangerfield perceived that he was a stranger; and yet there was a familiar look on the features, which, even, in that sorrowful moment, puzzled him, and set him thinking unawares.

Before the baronet could warn the intruder from the spot, he spoke.

"Can you tell me, sir, if this is the grave of Alice Liddell?"

For a moment Sir Robert Dangerfield forgot that the name of Liddell had ceased to be hers, and he answered quickly and without thought.

"It is," was his brief reply.

But he was not prepared for the stranger's action.

With a terrible cry that woke faint echoes even in remotest corners of the old churchyard; Harry Guest, pale, shabby, and footsore, flung himself face downwards upon the grave, and burst into a passionate storm of sobs.

A great dread gathered in Sir Robert's heart.

"Sir," he said hurriedly, touching the prostrate figure, "I know not who you are, but you have no right here. This place is sacred to a husband's sorrow."

Harry Guest lifted a haggard face, pale and wondering, to the speaker's face.

"A husband's?" he said slowly, "of whom do you speak?"

"Of myself," was the sad reply. "For one short week I was the husband of Alice Liddell."

"It is false," cried Harry Guest springing to his feet. "She was my promised wife."

"She was promised to no man," was the hot reply, "until I asked her for my wife. Man!" he continued a wild savage ring of sorrow in his tone, "Man! pass on your way and leave me alone with my dead."

"Your dead!" was the fierce reply, "if Alice Liddell truly lies in this grave, as a child in the village told me she did, then yield your place to me—I was her lover."

"And I her husband!"

There was a pause. The two men stood, one on each side of the grave, and looked at each other.

"There is some horrible mystery," said Sir Robert at length.

"There is no mystery," was the angry reply, "Alice Liddell was my promised wife. I left her little more than a year ago to push my fortune in America—"

"Stay," cried Sir Robert a terrible thought dawning upon him concerning the empty envelope he had found in the boudoir on the night of his wife's death. "Let me ask you a question. Who are you?"

"I am Harry Guest, formerly of Deepton, where I was with Mr. Marston the lawyer."

"And you say that Alice Liddell was your promised wife?" said Sir Robert slowly.

"She was; we had loved each other for some time, and had my circumstances permitted, I should have spoken to her father, but she was unwilling that I should do so, unless I could ask at once for her hand."

"But what need was there for concealment?"

"I cannot answer any further questions," was the haughty reply—and again Sir Robert Dangerfield was reminded of something familiar, and this time it was in the young man's voice.

"I must know to whom I speak?"

"I am Sir Robert Dangerfield," said the baronet sadly, "the one-week husband of the sweet woman who lies at our feet."

"Oh God," cried Harry Guest in anguish, "then my fears were true. They sold her from me, my bright and bonny one, they sold her to you, and the slavery has killed her."

"Forbear," cried Sir Robert, "you are mad to say such things! Alice Liddell became my wife of her own free choice."

"It is false, she promised to wait for me, through life if need be, but they must have stopped her letters—I long suspected that—then I was ill—dying as it seemed—and could not write to her—perhaps they told her I was false to her—perhaps they said I was—dead."



"Stay," cried Sir Robert quickly. "I begin to remember hearing of you—Harry Guest—yes, I do remember that it was said in Deepton that a young man of that name had died in California—"

"And they told her this?"

"She must have heard it, as I heard it, for I remember it was talked of at the Vicarage."

"My poor lamb," murmured Harry Guest, "my one poor lamb. She thought herself alone and let them sell her to the rich man, to the rich man with flocks and herds, who never loved her as I loved her."

"It is false," was the hoarse reply, "I never bought her, except with a cost such as I alone could pay, the sum of a priceless, fathomless, unending love. Young man, you talk of love, you, with the down still soft on your cheek, in spite of your late life of toil and privation, you, with the light of youth still unquenched in your eyes; but you cannot know, you cannot dream, what love is, when it comes to a man already past his prime, whose youth was spent in poverty and whose manhood was given to study; who never looked longingly on a woman until the one face of all the world first shone upon him, as hers did,—as hers did on me! Go to, you may think you know both love and loss, but till you suffer them at years like mine, you have not truly felt them."

"I have lost Alice," was the sullen reply. "Alice, my plighted wife."

"And I have lost Alice—my wife—the wife that never was mine—if what you say is true."

And with an exceeding bitter cry, Robert Dangerfield cast himself down on the grave of the woman whom both had loved.

There was something awful in his sorrow: a depth and strength that awed and quelled the younger, shallower man at his side, heavy as his own load of grief was to bear.

Silence reigned for a few minutes between them, and then the baronet rose to his feet.

His face was grave and very pale as he put his hand on Harry Guest's arm.

"Mr. Guest, so much has been said between us, that before we part, I must know the whole truth. Bear with me and tell me all. Forget that I was her husband, even for that one short week, and let me know how matters were between you. If wrong has been done you, I will try to repair it. You are young and life may hold good things for you."

"Never, never," said Harry Guest.

"But if wrong was done to me," went on the stern strong voice, "if anyone, knowing Alice's

heart was not free, yet urged on the sacrifice, letting me believe her love was mine to win,—if that greater wrong were done to me, who shall atone? Who shall take from my soul the blood-guiltiness of having slain—in selfish ignorance—my one ewe lamb?"

"God knows," said Harry Guest sadly, all his anger melted at the sight of a sorrow—aye and a wrong—so much deeper, so unalterably heavier than his own.

They moved from the grave as he spoke, and at a mute sign from Sir Robert, the young man followed him into the church-porch.

There in the faint autumn moonlight, seated on the old bench which had rested so many gaffers and goodies in ancient days; where *she* had often sat in her brief lifetime, where, but the morning just past, Christina had woven her coffin wreath; the two men who had loved her told, each one to the other, the true tale of that love.

Their talk was long and grave; and Harry Guest rose from it softened, subdued, resigned. He had seen a sorrow, heavier, more enduring, and more sacred than his own.

Once more they stood together by Alice Dangerfield's grave, and this time they clasped hands over it in token of forgiveness and amity.

Then Harry Guest left the churchyard, and the other was alone with his dead.

The young man's footsteps died away on the hard road winding through the chase to Dangerfield village, and then Sir Robert knelt once more by his wife's grave.

"Alice," he murmured, parting the white blossoms that he might lay his bare hand on the sod that covered her, "Alice do you hear me? You never loved me, my poor girl, my little wife, but for the wrong I did you I will atone to him;—to your young lover. By your grave—your early grave, my love—I make a vow to be his friend through life, to serve him and his interests at the expense of my own, without a selfish thought; to make his future my care, his happiness and success my first aim. Do you hear me, Alice, my wife? do you hear the vow I make by your grave for the sake of your young lover? I think you do, and I will keep it in the letter and in the spirit until the day I die, so help me God."

(To be continued.)

A HINT.—Old anglers say that if you wish to catch a fine fish, you must not throw your bait directly at him. Young ladies may take notice.

## SONNET.

E. A. G. to W. A. G.

July 3rd, 1882.

## TILL DEATH US DO PART.

Five years gone by since thou didst call me wife!  
 It seems a little month of cloudless days  
 Since with thy love joy came into my life,  
 A radiant stranger; and the fond heart prays  
 We may be thus together all our years,  
 Or few or many, for I ask to live  
 Thy time—no longer, as I know no fears,  
 No hope, without thee that this world can give.  
 Oh! my soul's blessing, God's best gift—mine own—  
 Let Him take back my treasure with thy breath  
 When it seems best to Him, but not alone—  
 I would not part from thee in life nor death,  
 Till, in our Father's house, these eyes shall see  
 The marriage feast unto eternity.

## The Court and High Life.

**H**ER Majesty the Queen, accompanied by H.R.H. Princess Beatrice, and attended by the Ladies and Gentlemen of the Court, left Windsor Castle, on July 19th, for Osborne House, Isle of Wight. Her Majesty is expected to remain in the island about a month, after which the Court will remove to Balmoral for the usual autumn sojourn.

The Empress Eugenie will, it is understood, be Her Majesty's guest at Osborne Cottage, during the Queen's stay, and Her Majesty's visit to her seaside home is also to be marked by a visit from Cetywayo, the captive King of Zululand, who is now *en route* for England, and will arrive on our shores about the 1st of August.

During the month, the Queen paid a visit to London, for the purpose of attending the garden-party given by the Prince and Princess of Wales, at Marlborough House, and Her Gracious Majesty afterwards visited the venerable Duchess of Cambridge, at St. James's Palace.

The Prince and Princess of Wales paid a visit to Twickenham, on July 8th, for the purpose of opening a new wing of the Police Orphanage. Their Royal Highnesses were most loyally received, and the town was *en fete* for the occasion. After leaving Strawberry Hill, the illustrious visitors opened a Bazaar in aid of the training ships *Chichester* and *Arethusa*, at Fortescue House, Twickenham. The Prince and Princess were the guests of His Grace the Duke of Richmond, for the Goodwood week. The Queen has again placed the *Osborne* at the Prince of Wales's disposal for his use at Cowes, where a regatta ball will be one of the features of the Royal visit. The Prince's own yacht, *Aline*, is also repairing for use.

H.R.H. the Duke of Edinburgh is at present in England. H.I.H. the Duchess and family are at Coburg.

Their Royal Highnesses the Duke and Duchess of

Connaught with Princess Margaret, and the Duke and Duchess of Albany, paid visits to Her Majesty, at Windsor, early in July.

The Court of Madrid appeared in gala for three days in honor of an official announcement to the effect that the advent of a direct heir to the Spanish throne may be hoped for about the beginning of December. The King, Queen, and Royal Family are at La Granja (the Spanish Balmoral) for the summer months.

The King and Queen of the Hellenes are staying on a visit to the Court of Denmark, at Copenhagen.

The marriage of the Hon. and Rev. E. Carr Glyn, vicar of Kensington, with Lady Mary Campbell, daughter of the Duke of Argyll, K.T., took place on July 4th, at St. Mary Abbot's, Kensington. The bride wore rich cream satin, trimmed with Brussels lace and orange blossoms; splendid lace veil and diamond tiara. The marriage was graced by a numerous company, among whom were H.R.H. the Duchess of Teck, with her husband and children. The happy pair spent the early days of the honeymoon at Cliveden.

The marriage of Lord Capell, grandson and heir presumptive to the Earl of Essex, with Miss Ellenor Harford, took place at St. Paul's, Knightsbridge, on July 13th. The bride's dress was of white satin duchesse, trimmed with handsome Brussels point. Wreath of orange blossoms and tulle veil, fastened by a diamond arrow and a diamond star. The dresses of the guests were unusually rich and beautiful. Lord and Lady Capell left town to spend the honeymoon at Holly Lodge, Taplow, the bride wearing an elegant toilette of pale blue satin and Indian cashmere, with bonnet of ostrich feathers to match.

The marriage of His Grace the Duke of Westminster with the Hon. Catherine C. Cavendish, youngest daughter of the late Lord Chesham, was to take place at Holkham, Norfolk, the seat of the Earl of Leicester (brother-in-law of the bride), on July 29th.

The marriage of Lord Westbury and Lady Agatha Tollemache, sister of the Earl of Dysart, took place on July 24th.

The marriage of Mr. H. Sydney Lacon and Miss Poileau, will take place on August 3rd, at Ketteringham, Norfolk.

General Skobelev, who was well known throughout Europe as "The White General," the hero of Plevna, died suddenly at Moscow, on July 6th. The cause of death is said to have been heart-disease, originally caused by a contusion received before Plevna, in the late war. The illustrious soldier thus early and suddenly taken, was only 39 years of age, and, except two sisters, was the only surviving representative of his family.

Among other deaths in high circles, we may name those of Lady Katherine Clive; Dowager Lady Johnson-Walsh; Elfrida, Lady Eden; Lady Dorothy Wentworth-Fitzwilliam; Hon. Mrs. Westensra; V. H. Vaughan-Leo, Esq.; W. E. Ward, Esq., and F. J. Gervais, Esq.; &c., &c.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

## DRURY LANE.

Here the engagement of the celebrated Madame Ristori has been attended with unqualified success, and the event of her appearance must have created a new epoch in the minds of playgoers. Her reception as Elizabeth Queen of England, in Giacometti's grand play of that name was truly wonderful, the excitement being tremendous. A new sensational and domestic drama written by those clever dramatists, Messrs. Henry Pettitt and Augustus Harris, is announced for production on August 5th. The new piece, which

is anxiously awaited, is called *Pluck, a Story of £50,000*, and promises in its intense interest and marvellous effect, to surpass even the greatest of DRURY LANE'S successes. It cannot have better fortune than we wish it, for the sake of the popular and talented manager.

#### THE PRINCESS'S.

Here *The Romany Rye* has taken a firm hold on public favor. The strongly-contrasted scenes of the drama, which opens in the green heart of the country and among nature's simplest children, the gipsies, lead us through most opposite phases of nature, both human and inanimate; the Seven Dials; the race course at Hampton; the deck of an outward-bound ship; Ratcliff Highway; a hideous underground cellar; the river Thames by moonlight; a sinking ship; and the quay crowded with fisher-folk watching the life-boat come in; these and other scenes follow in quick succession, appealing to the eye as keenly and successfully as the action of the drama and its dialogue appeal to the heart of the audience. There is no loophole for weariness or boredom in *The Romany Rye*. The acting of Mr. Wilson Barrett as Jack Hearne is beyond praise, and though it is hardly possible to add much to a reputation based on such successes as *Mercutio*, *Friar John*, *John Stratton*, and *Harold Armytage*, yet the impersonation of the *Romany Rye* is invaluable as showing the versatility of the actor apart from the singular success of the manager. Mr. E. S. Willard is most effective as Philip Royston, and so is Mr. George Barrett as Boss Knivett. Mr. Speakman makes the very most of Joe Heckett, and the part of Marsden the money-lender is played with much ability by Mr. Markby. The small character of Goliath Lee is well interpreted by Mr. Beauchamp, and Mr. Coots scores another success as Jabez Duck. Miss Eastlake is quite at home as Gertie Heckett, and plays with spirit and discrimination. Miss Ormsby is happily fitted with the part of Lura Lee. Miss Masson shows to great advantage as Kiomi, and displays the promise of better things in a wider part. The small part of Miss Adrian is prettily played by Mrs. Willard, and Mrs. Huntley is most cleverly repulsive as Mother Shipton. Crowded and enthusiastic audiences have testified to the success of *The Romany Rye* since its commencement; which success seems likely to be as lasting as it is well-deserved. The drama is preceded by *A Photographic Fright*, in which Mr. George Barrett and Mr. Neville Doone delight the audience with their witty absurdities.

#### THE ADELPHI.

Mr. Edwin Booth's appearance in *Richelieu* has been succeeded by his resumption of his famous part of Bertuccio in *The Fool's Revenge*. Mr. Booth is supported by a very powerful company, numbering amongst others, Miss Bella Pateman, and Miss Ellen Meyrick; Messrs. E. H. Brooke, Plympton, Lin Rayne, Younger, Price, Fisher, and Mr. Robert Pateman. The dramas in which the renowned tragedian has appeared have been admirably staged, and reflect the greatest possible credit on the management.

#### THE OLYMPIC.

Under Miss Litton's able management, and owing in a great measure to her charming acting, a continued success attends the representation of *Moths*. The part of Vera, as sustained by Miss Litton, is a very touching representation of a pure and high-minded girl, who through the greatest and closest temptation, preserves her womanly worth and purity intact. Miss Litton is well supported, not a few of the honors falling to Miss Louise Willes, whose Fuschia Leach is, we venture to think, a better and more characteristic one than Ouida's own. Miss Carlotta Addison is thoroughly satisfactory as Lady Dolly, and so are Miss Brennan and Miss Claremont in their respective parts. The male characters are well supported by Messrs. Kyrie Bellow, C. Cartwright, Rosier, and Mr. H. Hamilton (the author).

*The Mascotte* continues to attract lovers of comic opera to the STRAND, and the same may be said of *Boccaccio* at the COMEDY. Money as played by the VAUDEVILLE company is an excellent performance, and Mr. Gilbert's play *The Wedding March* appropriately preceded by *Cupid in Camp* forms an attractive programme at the CRITERION. *Billet Taylor* occupies the GAIETY for a limited number of nights, the Gaiety company re-appearing in *Whittington* on August 7th.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps or return, if found ineligible.

In answer to numerous enquiries from our friends concerning the proper way in which to arrange the steels now so generally worn in the back of the dress, we give the following instructions:—The steels should be put in the back breadth only of the dress. Run a casing wide enough for half-inch wide steel about 18 or 20 inches from the bottom of back breadth; then run in the steel, fulling the breadth over it to the width required. A second steel must be placed higher up, about 10 inches below the waist; the stuff being fullied over the steel in the same way. The tapes that fasten the skirt back should be placed at each end of these steels, and these, when tied, give the back the necessary rounded appearance.

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- 16.—The Kathleen Costume. Pointed corsage, paniers, draped tunique, and bouffant. 7d.
- Plate 2.
- 17.—The Theodora Promenade Toilette. Corsage à paniers, draperies and bouffant. 6d.
- 18.—The Adèle Carriage Toilette. Princess Corsage à gilet, draperies and bouffant. 9d.
- 19.—The Baby Costume. Gathered corsage with cape, paniers, and bouffant. 9d.

##### Plate 3.

- 20A.—The Dorothy Promenade Dress. Corsage à basques, draperies, and bouffant. 9d.
- 21A.—The Boughton Costume. Pointed corsage, draped overskirts, and bouffant. 9d.
- 22A.—The Folkestone Promenade Costume. Corsage à gilet, draped overskirt, and bouffant. 9d.

#### AUGUST, 1882.—Continued.

##### Plate 4.

- 23A.—The Tollemache Travelling Cloak. 7d.
- 24A.—The Colquhoun Afternoon Costume. Corsage, with pleated gilet, draped overskirt, and bouffant. 6d.
- 25A.—The Talbot Travelling Dress. Corsage polonaise, and draperies. 6d.

##### Plate 5.

- 26.—The Clemence Toilette. 6d.
- 187.—Princess Morning Dress. 6d.
- 187.—Morning Toilette. 6d.
- 27.—Morning Promenade Toilette. Corsage à basques, draped overskirt, and bouffant. 6d.

##### Plate 7.

- J 46.—The Elfinella Toilette for child of 9. 3d.
- J 47.—The Narcisse Costume for girl of 12. Double-breasted jacket, with drapery and bouffant. 6d.
- J 48.—The Pet Frook for child of 4. 3d.
- J 49.—Little Boy's Dress, age 7. 3d.
- J 50.—The Fanchette Coat for child of 8. 3d.
- J 51.—Pleated Blouse for boy of 9. 3d.
- J 52.—The Claudine Dress for girl of 14. 6d.

##### Plate 8.

- C 8.—Cloth Visits. 6d.
- J 53.—The Clotilde Outdoor Toilette for child of 10. 3d.
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## JUVENILE COSTUMES—Continued.

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\* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* Patterns are withdrawn from this list as soon as they go out of fashion.

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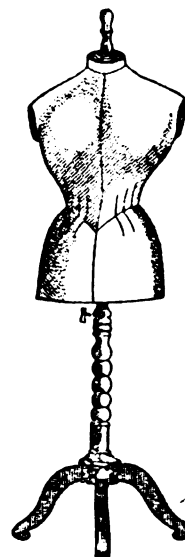
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September 1882

The World of Fashion.

Plate 1





J 55  
September 1882

J 56

J 57

J 58

J 59

J 60  
Nov 2

# The World of Fashion.









31



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33

September 1852

Plates

The World of Fashion.

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September 1882

The World of Fashion.

Plate 4





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.

PLATE 2.



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29

30

J 55

J 56

J 57

J 58

J 59

J 60

PLATE 3.

PLATE 4.



31

32

33

34

35

36

Full-sized patterns numbered as above may be had from the Editors, price from 3d. to 9d each.





C 9

O 10

Charles Jones

Charles Jones

J 61

J 62

J 63

J 64

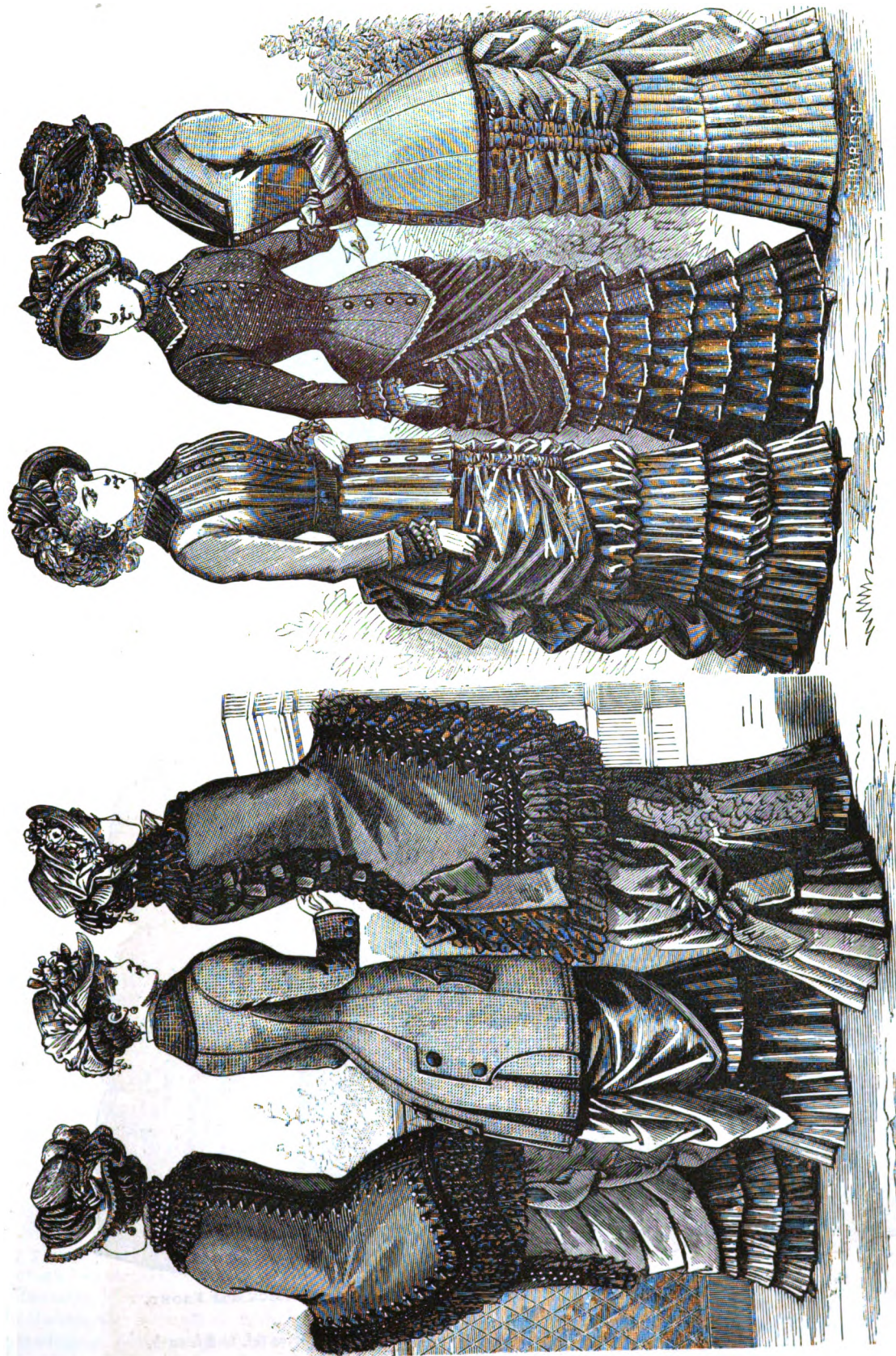
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September, 1882.

# The World of Fashion.

Plate 6.





39

38

37

11

12

11

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Plate 7.

The World of Fashion.

September, 1882.





No. 40.—FRONT and BACK.



No. 41.—BACK and FRONT.



No. 42.—FRONT and BACK.



No. 43.—BACK and FRONT.

*Full-sized patterns numbered as above may be had from the Editors, price 6d. to 9d. each.*

# LE MONDE ÉLÉANT

OR

## THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 705.

SEPTEMBER, 1882.

Vol. 59.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The never-ending flight of Time has again brought us round to the season of early autumn, and our fair readers will perceive that our plates for this month have been prepared with a view to represent the newest forms of making up the various warmer materials which the cooler days will shortly require.

There is not much in textures absolutely new, manufacturers seem rather to have devoted their energies to improving and perfecting the materials already in use, rather than to the invention of new fabrics; and the result is that the new woollens, alpacas, serges, cloths, velvets, and velveteens, to say nothing of such richer textures as brocades, satins, &c., &c., are now being sold in all the most exquisite shades, and with the finest possible finish. Plaids and checks, large and small, will be very fashionable, both as complete costumes like figs. 34, 36, and 39, or mixed with plain material like 33. Stripes are also becoming more worn, and, if carefully selected to suit the figure, having an eye to relative breadths and heights, there is nothing more becoming than a striped dress.

*Moiré* is still used, so is brocade, but more sparingly than during last season. Satin and striped velvet are also very fashionable: an admirable way of blending the two charming fabrics is shown on fig. 32, the original model of which was designed for a very illustrious lady.

Skirts are still worn short, and will continue to be so during the winter; a truly convenient fashion, and one which fair denizens of our muddy island will, we think, be slow to abandon. The front and sides of skirts still remain perfectly plain, but there is a little added fulness in the back breadth to accommodate the fashionable *tournure*, which is often a separate garment, though the same effect can be produced by introducing steels into the dress itself, as

described in our last month's number, a plan which many ladies prefer to adopt, as being lighter and much more comfortable.

The pointed form of bodice remains very fashionable, and we give the newest variety of this favorite style full-sized with our present number. There are, however, many charming forms of the *corsage à basques* in favor, the newest style of which will be found on our plates.

There is at present little change in the form of mantles, those purchased for the spring now doing duty for early autumn; but in our present number we give several styles which may be safely taken as indicative of the modes which will prevail during the coming season.

Just as the back breadths of dresses require enlarging, so is it found necessary to give more room to mantles in the same way. This may be done either by the introduction of *plissés*, as shown on C 9 and C 12, or by simply leaving an opening in the back seam through which the drapery of the dress appears. Some mantles of the newest cut, however, have a separate drapery or bouffant of their own, but these will of course be worn only over the plainer make of skirt. All autumn mantles are abundantly trimmed with lace, except of course the cloth garments, which require a heavier garniture, such as velvet, plush, or *moiré*.

Our half-yearly mantle plate will be issued as usual with our October number, and for it we are preparing the newest and most *recherché* styles. Our kind friends are earnestly requested to send in their orders early, as a very large demand is anticipated.

As during the month of September almost everyone is either at the seaside or in the country, much simpler forms of millinery are in vogue than those required for town wear. Large hats of coarse straw, simply trimmed with lace and flowers, or feathers for more ceremonious occasions, are mostly worn, bonnets being rarely seen at the seaside. For bonnets, however, the Langtry remains the favorite; but this will probably be deposed when London



becomes herself again, since its simplicity and cheapness have tended to render this charming style of head-gear rather common.

Lace is still used in great profusion, both for millinery and dressmaking purposes; the favorite make is perhaps the Spanish, now sold in all colors, and the various imitations of English and foreign thread. Cream, *écru*, and white are much worn, and also the rather dingy-looking *ficelle*; and black lace, somewhat discarded during the gay months of the year, is in greater request now that autumn draws near. The little ornamental pins with gold, silver, or pearl heads are still fashionable, and, since they are useful as well as pretty, are likely to remain so for some time to come.

We hope our fair subscribers will be pleased with the special steel plate for Juvenile toilettes which we issue with the present number. The styles this season are chosen for somewhat older girls than usual, as we find them more in request than the very tiny toilettes, and moreover, dresses for very young children are more often included in our woodcuts than for older girls. We believe that mothers and all who have to provide dresses for girls, will find our plates and patterns for September a great help to them; indeed it was with this hope that the special plates were designed. It will be seen that the styles are all simple, such as can easily be made at home if necessary, and will look equally well in rich or in cheaper materials, if well made in both cases. The newest forms of children's hats will be found on the Juvenile Plates.

### OUR PARIS LETTER.

*Faubourg St. Germain, Paris,  
August 26th, 1882.*

Ma Chère Amie,

To a chronicler of fashion, this month offers very little to say, July and August being dead months for fashions in Paris. I will, however, tell you of some novelties that are to come. You all know, my fair readers, what colors are fashionable, and what hats are worn, but what you do not know is—what is going to be fashionable this winter? To please you, I will slightly raise the veil which still covers all the novelties that are being prepared by our large houses.

Plain materials of one tint are being selected for making costumes; everywhere brandebourgs and olivets, braid, cord, and tassels are used for trimming dresses, mantles, hats and muffs.

War being so much talked about by fathers, husbands, and brothers, ladies wish to appear martial also; that is why they look to our soldiers' costumes for ideas, and thus some of the jackets for this winter are exactly like the coats of our Hussars, some like our Chasseurs: in fact, the costume of the Artillery is being the *point de mire* where our costumiers look for ideas at the present time.

Hats will be of felt; very supple and flexible, ornamented with velvet, feathers, and cords; bonnets will partake more of the capeline style, or granny

shape. The Kate Greenaway forms, made of the same material as the dress, and gathered on whalebone, are being prepared in large quantities.

The summer having been so bad, dressmakers are preparing for a similar winter. Dresses are made narrow in the skirt, and very short, so as to show the foot well; the trimming is *à la Russe*, that is, much fur is used with brandebourgs and olivets; the sleeves will still be short, worn with long chamois gloves, with a *manchette* of fur round the wrist. Young ladies, if you have in your drawers or wardrobes some old veils of your grandmothers', heed what I say: look them up attentively, mend them carefully, and keep them ready, for with the Greenaway bonnets will also be worn the grandmother's veils, and those of Chantilly and Brussels lace will certainly be sought after, and highly prized.

Crinolettes will not be discarded during this coming season, for with the heavily-trimmed costumes they are really required, and help any toilette to appear to greater advantage. A well-shaped crinolette also hides many defects, and gives the woman a certain style, which is always very becoming when it is not exaggerated.

COMTESSE DE B—.

### THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsio Place, Kensington, London, W.*

### THE WESTMINSTER POINTED CORSAGE. (39)

The pattern which we have chosen this month to present to our fair friends, is that of the remarkably new and elegant pointed corsege which is shown on the second figure of our first plate. The pattern, which is given full-sized, consists of four pieces, viz., front, back, sidepiece of back, and sleeve. The front is marked by rows of pricking, to indicate where the fulness must be taken out for front pleats and under the arm, and the side point of front is similarly pricked to mark where the end is to be gathered together, as shown in the engraving. The back and sidepiece of back are put together, and joined to the front in the usual way. The underside of sleeve is also indicated by rows of pricking. This elegant form of corsege may be made up in any material, either the same as the dress, or in satin, *broché*, velvet, or *moiré* of a contrasting color. The make is so simple, and the cut and form so stylish, that the most inexperienced person could make it up to look well, by using only the most ordinary care in execution.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these Plates are supplied at the nominal prices of from 3d. to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description

of each figure, is the number of the Costume in our list of full-sized patterns.

\*.\* The Reverse Views of all the Costumes on Plates 1, 2, 3 and 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(28).—The Montresor Promenade Costume of brown alpaca. The polonaise is cut *en princesse*; the front is well draped and gathered up at sides, and the back is allowed to drape itself on a deep pleated underskirt, edged by two small *plissés*. Will require 14 yds. material and 12 buttons.

Fig. 2.—(29).—The Westminster Visiting Costume of chocolate velvet and alpaca. The cuirasse body is cut *en pointe* back and front, with longer points at sides gathered in by a bow. The overskirt is draped diagonally, and looped up by bows; it is well *bouffant* at back over a skirt made of velvet *bouillonné* and alpaca *plissés*. Will require to make, 9 yds. velvet; 7 yds. alpaca; 18 buttons; 6 yds. narrow ribbon. (We give the pattern of Corsage full-sized with our present No.)

Fig. 3.—(30).—The Clementine Reception Toilette of dark-green cashmere and *moiré*; the corsage polonaise is cut like a *matinée*, and trimmed with collar and cuffs which, with the bottom edge, are cut in battlement style: over the hips is brought a drapery, which forms a slight *panier*, and another drapery falls at back, well looped up over a skirt made of *moiré* and three *plissés* of cashmere. Will take to make, 9 yds. cashmere; 4 yds. *moiré*; 18 buttons.

### PLATE THE SECOND.

Fig. 1.—(J 55).—The Florence Jacket of drab cloth, trimmed with brown velvet; made single-breasted, with pleats at back and double collar. It is for a young lady of 14 or 15. Will require 2 yds. material;  $\frac{1}{2}$  yd. velvet; 12 buttons.

Fig. 2.—(J 56).—The Marie Costume of sage green alpaca; the polonaise is cut *en princesse*, trimmed with folds, the *panier* is edged with embroidery; the back is gracefully draped on a *plissé* skirt, edged with lace and *plissé* flounces. It is for a girl of 11, and will take 9 yds. material; 6 yds. embroidery; 12 buttons.

Fig. 3.—(J 57).—Young Lady's Out-door Costume of brown cashmere, trimmed with satin. The cuirasse body is rounded back and front and is double-breasted, with *revers*, collar, and cuffs. The overskirt is elegantly draped back and front, and trimmed with a wide sash; the underskirt consists of wide pleats. It is suited for a young lady of 15 or 16. Quantities required: 12 yds. material; 4 yds. satin for sash;  $\frac{1}{2}$  yd. for collar and cuffs; 12 buttons.

Fig. 4.—(J 58).—The Ottoline Costume, made of mauve alpaca, or cashmere, trimmed with velvet; the body is ornamented in front with *revers* and *gilet* of velvet: at back a fan-shaped *plissé* is let in at the middle seam. The overskirt is well draped back and front on a *plissé* and *bouillonné* skirt, trimmed at sides by a band of velvet. Will require to make, 11 yds. material and 2 yds. velvet for a girl of 13.

Fig. 5.—(J 59).—The Robinette Cloak for a girl of 9: it is of brown cloth, trimmed with brown plush or velvet. It is double-breasted, and has a small cape and collar. It will take 2 yds. material; 1 yd. plush or velvet; 12 buttons.

Fig. 6.—(J 60).—The Claribel Ulster, with pleated cape and pleated body, fastened by a band; the skirt opens diagonally. This is a very elegant and becoming garment for a young lady of 15 or 16. Will require 3 $\frac{1}{2}$  yds. material and 5 large buttons.

### PLATE THE THIRD.

\*.\* This plate is headed by three HATS.

The first is made of blue straw, trimmed with a feather and satin of the same color.

The second is of grey straw, trimmed with red satin and black lace; the feather is grey, and the trimming of the brim is red satin.

The third is of white chip, trimmed with claret-colored ribbon and yellow flowers.

Fig. 1.—(31).—The Malta Morning Costume of grey alpaca. The jacket is pleated at back and *bouillonné* in front of neck, and is fastened at one side. The overskirt is draped shawl fashion in front, and well looped up behind over an underskirt made of numerous *plissés*. Will require 14 yds. alpaca.

Fig. 2.—(32).—The Sophie Visiting Costume of black velvet and satin; the body is made of satin, edged with three *plissés* of the same; the sleeves and trimmings of the body are of velvet. The skirt consists of a flat velvet tablier, edged with satin *plissés*. The back is gathered to form pouff, and is trimmed with *plissés* and a large bow. Quantities required: 10 yds. satin; 4 yds. velvet; 3 yds. ribbon for bow; 18 buttons.

Fig. 3.—(33).—The Biarritz Promenade Costume of brown cashmere and Scotch plaid. The body is made *en cuirasse* in front and *bouffant* at back; the cape can either be worn with or without the hood (shown in the back view, and which is useful for travelling). The skirt is composed of folds and draperies of cashmere, falling gracefully over *plissés* of plaid. Will take 11 yds. cashmere and 5 yds. plaid.

### PLATE THE FOURTH.

\*.\* This plate is headed by three elegant FICHUS.

The first is made of blue embroidered satin, lined with white surah.

The second is of Indian muslin *bouillonné*, lace insertions, and ribbon bows.

The third is made of embroidery, trimmed with a *jabot* of *crêpe lisse* and ribbon.

Fig. 1.—(34).—The Rosslyn Afternoon Toilette made of fancy material and black satin. The body is made with a pleated *gilet*, crossed by bands, and trimmed with buttons; it is draped *panier* style at sides, and is plain at back. The skirt is made with a tablier, well draped in folds at right side by a bow. The back is draped on an underskirt composed of numerous flounces, and a *bouillonné* of satin. Will require 14 yds. material; 2 yds. satin; 18 buttons; 1 $\frac{1}{2}$  yds. ribbon for bows.

Fig. 2.—(35).—The Chesham Promenade Costume of black cashmere and *moiré*; the cuirasse body is made round in front, trimmed with bands of *moiré*; the back is *bouffant*. The overskirt opens in front on an underskirt made with wide bands of *moiré*, and *plissés* of cashmere. It is draped *panier* style at sides, and well caught up at back. Will require to make 12 yds. cashmere; 3 $\frac{1}{2}$  yds. *moiré*.

Fig. 3.—(36).—The Cliveden Ulster made of Cheviot, with wide gathered sleeves; pointed cape, and trimmed at neck by a wide and long ribbon bow. It is ornamented by cord and tassels. Will take 3 $\frac{1}{2}$  yds. Cheviot; 24 buttons; 3 $\frac{1}{2}$  yds. cord, and 4 tassels.

### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3, and 4.

## PLATE THE SIXTH.

Fig. 1.—(C 9).—Long Pelisse Cloak made of brocade, trimmed with lace and *passementerie*. The front is single-breasted, with short wide sleeves. The back is bouffant, and pleated down to the bottom. Will require 6 yds. brocade; 18 yds. lace; 5 yds. *passementerie*.

Fig. 2.—(C 10).—Visite Mantle of black shuddas, trimmed with *passementerie* and Spanish blonde; a large *moiré* bow trims the back. Will require 2½ yds. shuddas; 18 yds. lace; 5 yds. *passementerie*; 3 yds. *moiré* ribbon.

Fig. 3.—(J 61).—The Maggie Costume for a girl of 11. This dress is made of serge; the body is made *en blouse*, pleated front and back with a wide sailor's collar. The overskirt is gathered in the middle of front, and well draped at back over a pleated underskirt; the whole is trimmed with narrow braid. Will require 10 yds. material; 24 yds. braid; 12 buttons; 2½ yds. ribbon.

Fig. 4.—(J 62).—The Gertie Cheviot Costume for a girl of eleven. The polonaise body is trimmed with a *gilet* of satin and draperies, gathered in the middle of front, forming paniers on the hips, and well bouffant at back. The underskirt is made of wide box pleats. Will require to make 10 yds. material; ½ yd. satin for *gilet*; 18 buttons.

Fig. 5.—(J 63).—The Myra Jacket for a girl of 12 of black cloth or cashmere: it is double-breasted in front, and pleated at back. Will require 2 yds. double width cashmere; 24 buttons.

Fig. 6.—(J 64).—The Lily Alpaca Costume for a girl of 8. The body is slightly pointed in front, trimmed with lace and a wide collar; the overskirt is draped something in the *laveuse* style in front, and well bouffant at back over an underskirt made of *plissés*. Will take 9 yds. material; 8 yds. lace; 12 buttons.

## PLATE THE SEVENTH.

Fig. 1.—(C 11).—Mantilla of black cashmere, trimmed with *passementerie* and lace. Will require 2½ yds. cashmere; 8 yds. *passementerie*; 16 yds. lace.

Fig. 2.—(C 12).—The Phyllis Tight-fitting Jacket of Cheviot. It may be made double or single breasted, and is trimmed with a collar and *revers*. It will take 2½ yds. material and 18 buttons.

Fig. 3.—(C 11).—Visite Mantle of black shuddas, trimmed with lace, *passementerie*, and ribbons. Will require 3 yds. shuddas; 20 yds. lace; 6 yds. *passementerie*; 3 yds. narrow ribbon; 2 yds. wide ribbon.

Fig. 4.—(37).—The Bedford Promenade Costume of blue zephyr, with collar and waistband of darker material; the body is made *en blouse*, pleated front and back, and drawn in at the waist by a band fastened at the back by a large bow. The overskirt is gathered in the front, elegantly draped at sides, and well caught up at the back over a *bouillonné* and *plissé* underskirt. Will take 12 yds. zephyr; 1½ yds. dark material for band and collar; 18 buttons.

Fig. 5.—(38).—The Lisbon Washing Dress of spotted material, made with body pointed back and front; the draperies cross one another in front and are well bouffant at back, over an underskirt composed of numerous flounces; the whole is edged with narrow embroidery. Will require to make 12 yds. material; 36 yds. embroidery; 18 buttons.

Fig. 6.—(39).—The Torquay Promenade Costume of grey alpaca. The jacket body is trimmed with *revers* of black velvet, and is made single-breasted. The overskirt is elegantly pleated and gathered at sides, and well draped at back on a long pleated underskirt. Will require 12 yds. alpaca; ½ yd. velvet; 12 buttons.

## PLATE THE EIGHTH.

Fig. 1.—(40).—The Athole Visiting Costume of black silk, trimmed with satin and embroidery. The polonaise opens in front with *revers* of satin and embroidery; three folds of satin form the panier: the back falls gracefully over an underskirt made of wide pleats edged with a *plissé*. Will take 16 yds. black silk; 3 yds. black satin; 2½ yds. embroidery; 18 buttons.

Fig. 2.—(41).—The Aldershot Morning Costume; the body of dark-green cloth is embroidered and trimmed with *brandebourgs*, and is worn over a skirt of fancy material, having an overskirt well draped on a wide-pleated skirt. Will require 2½ yds. cloth; 3 yds. cord for jacket; 10 yds. material for skirt.

Fig. 3.—(42).—The Montrose Black Cashmere Costume, trimmed with satin; the polonaise is double-breasted, falls straight back and front, and is trimmed with double *revers*, wide collar and cuffs, and a large sash of satin. The underskirt is arranged in wide pleats. Will require 14 yds. material; 4 yds. satin; 12 buttons.

Fig. 4.—(43).—The Moscow Afternoon Walking Toilette. Hussar jacket of *gris bleu* cloth, trimmed all round with fur, and embroidered with wide braid; the front is trimmed with *brandebourgs*. The skirt is of black satin, made with wide box pleats, ending in a *coquille* and edged with a *plissé*; the overskirt is well draped at side by a bow, and bouffant at back. Will require 2½ yds. cloth; 3 yds. cord; ¼ yds. fur for jacket: and for skirt, 10 yds. satin, and 2 yds. ribbon for bow.

## VOWED AT A GRAVE.

## A STORY OF TO-DAY.

BY G. EWART FLEMING.

## CHAPTER XIV.

HUMBLING MRS. HAMILTON.

O sleep visited the eyes of Sir Robert Dangerfield that night, though he retired at once to his chamber when he returned to the Chase from the grave of his wife.

Hour after hour went on, marked by the silver chime of various clocks in the house, and the heavy clanging of the big bell which hung in the stable-tower, but through the silence of the night the bereaved man sat locked in his room, and did not even seek the repose he so much needed. But though the vigil barred him from the blessed forgetfulness of sleep, a better thing was born of it to him—calmness.

The state of exaltation and excitement into which his interview with Harry Guest had thrown him, and under the influence of which he had vowed the vow at Alice's grave, gradually passed from him, and he began to look at his life—his now broken and purposeless life—by the colder light of fact and experience.

The wrong that had been done to him was a



terrible one, for it robbed him of the only comfort which had remained to him when Alice went, namely, the belief that she had loved him, and that of her own choice she had become his wife.

In the first bitter moments of his loss, even when the fact that she was dead was broken to him, this thought had power to comfort, to enable him to bear his trouble like a man who, if he was heavily smitten, had been, also, mightily blessed.

"She loved me," he had thought, "she has but gone before, to wait till I come, and we shall hear the 'unexpressive nuptial song' together for ever and ever."

He had laid this thought to his heart, and it had deeply comforted him, even when grief was freshest, and the shock most stunning; but now it seemed that his affliction was to be robbed of this sorrowful balm, this one redeeming grace.

She had never been his. There was the sting. He had fondly believed in her maidenly love; he had thought better of himself since he had deemed that the power to win this sweet woman had been his.

Shyly, he knew, she had given herself to him, and he had loved her immeasurably better for the womanly reticence which, as he thought, modestly guarded her heart's treasure, even when she became his wife, but shyly as she had come to him, he had believed that she came willingly; that there was a depth in her character which had caused her to pass by younger, brighter men, and find her fitting mate in one of graver purposes, and older years.

But now that comfort was gone, and in the dead hours of the night Robert Dangerfield faced his trouble.

She had never been his! The heart that for one brief week of wedded life had beaten feebly by his own, was never, never for one moment, his: the wife whom his household had welcomed with smiling cheer and sweetest blossoms was their mistress, indeed—Lady Dangerfield—a woman on whom the honors of wealth and title might have sat well in the years to come when time had killed her sorrow, but she was never wife of his.

When time had killed her sorrow—ah! if that time had ever come, might he then have won her heart? Vain speculation! idle surmise! aye, worse than idle now, since the sorrow which Time might have had power to kill had killed her.

The unhappy man rose from his seat and paced the silent chamber in the dead of the

night. He was a man of the finest honor, and the thought that he had unwittingly wedded the plighted wife of another man was almost as terrible to him as if he had married a woman with a living husband.

Remember, his life had not been the life of cities; he had not breathed the air of modern society, with its fast and loose notions of honor, its tottering standard of morality; his youth had been spent in study, in the hard work of science: work which demands from its doer a single heart, healthy mind, unbiassed judgment, and the highest forms of self-denial.

It was no sybarite who loved and wooed Alice Liddell, but a man to whom pleasure of the world, even in its purest sense, had been a lifelong stranger; a man who had been accustomed by habit to rate himself below his real mark; to think humbly of himself and his belongings; above all, a man who, until he saw this one woman, had never known real love.

All these things passed through his mind as he mused that night, and his reverie brought him, at length, the calmness he so much needed.

In a quieter frame of mind he took from his desk a portrait of his wife. It was a small copy of the cabinet picture which he had first seen in the Vicar's study, and had been given to him by Alice during the early days of their short courtship.

He looked at it long and earnestly.

Yes, there was the pleading look of pain which he had never marked on the living face, which indeed he had never seen in the picture till now, though he had always thought the expression sad. Ah! if he had but known! If on any day of those brief weeks during which he had been as her shadow, those happy times when he paid her suit and service, if she had but sighed so that he might have asked what troubled her, perhaps he would have won from her the sad story, and all might have been well.

Aye, well! well for all, since her happiness was dearer to him than his own.

His was not a selfish soul, and I do truly assert that he would have put her hand into the hand of her young lover, and have stood their leal friend before all the world.

All men do not measure love in the same way; nor all women either.

One man will choose that the grave should be the marriage-bed of the woman he himself has chosen, rather than let the arms of a rival close round her; but another, loving to the full

as deeply, will drop her hand and stand aside, and say, "Be happy in thine own way; if not with me, then with him, and God bless both."

I do not judge—I—which love is the better, but Robert Dangerfield was the latter man.

His soul was clean from the soil of selfishness, and in his great woe he cried out upon his own blindness, on the foolishness which had holden his eyes, that he had not seen his darling's sorrow in time to save her.

But since that was too late, what remained?

His vow at her grave; the vow to help and protect the man she had loved. That vow was wrung from his suffering heart in a supreme moment of anguish and remorse, but in the calm which succeeded, in the hush of spirit which came upon him in the solemn night-season, Robert Dangerfield ratified that vow.

The future of the man whom Alice had loved should be his care; a legacy precious and sacred from his beloved dead.

He kissed the picture of his wife, and repeated the words of his promise.

Then he turned his thoughts to some practical means of carrying out his resolve.

First of all, he meant to see Mrs. Hamilton, to find out what influence had been brought to bear upon Alice to induce her to accept him as her husband.

This he determined to do early in the morning.

The grey dawn had broken in the east, and the household was astir when he arrived at this resolution, and his musings were presently interrupted by the movements of his man in the adjoining dressing-room, into which he presently passed to refresh himself with a bath after his sorrowful vigil. Soon after ten o'clock he presented himself at the Vicarage, and meeting Mrs. Hamilton in the hall, he craved an immediate interview with her.

Her face became very pale as she met his grave look, and her heart sank with a presentiment of evil.

She assented at once to his request, and they entered the drawing-room together.

For some unknown reason she shrank from asking him into her own sitting-room; perhaps she remembered how she had spoken to Alice in that chamber, how ruthlessly she crushed down the young girl's bright love-dream among its prim surroundings. Let that be as it would, she now entered the drawing-room, and Sir Robert, following, carefully closed the door after him. They advanced to the further end of the apartment, and seated themselves near the pretty bay window.

Sir Robert Dangerfield was no waster of words, and he began the subject of his visit at once by saying—

"Mrs. Hamilton, what do you know of Harry Guest?"

"Of Harry Guest?" she faltered, not prepared for the suddenness of the attack, though she had guessed it to be imminent.

"Yes, you know him well, I believe."

"Oh no, not well," she replied, quickly, beginning to recover herself, "certainly not well. He was for some time a member of my choir—a very useful member, too—and I know him to be a respectable young man—a very superior young man."

"And what more?"

"I knew that he was with Mr. Marston, the lawyer—your agent, Sir Robert, by the way, and—and that was all."

"Then you did not know that he was Alice's lover?"

He forced her by the power of his gaze to look into his eyes, and their earnest scrutiny caused the words of denial to die upon her tongue.

"I knew something of it," she faltered.

"But did you know that they were promised to each other: that they had agreed, loving each other dearly, to wait for better times, and that when fortune came to him they meant to marry. Did you know this?"

Mrs. Hamilton was silent.

"Mrs. Hamilton," went on the grave, severe voice, "I was the husband of Alice Liddell. I have a right to know what I ask."

"But," she stammered, "how did you hear of it at all? Who told you anything of Harry Guest, or his love for Alice?"

"Ah," he responded, with exceeding bitterness of tone; "you allow that there was love, then."

Again she was silent.

"I will tell you how I learnt it," he went on, "last night I went for comfort to the only place where, on God's wide earth, I might look to find it—to the grave of my young wife. What do you think I saw there?"

Her pale lips parted as if to reply, but no sound issued from them.

"Do you think I found the comfort I sought? No, it was not there, it is not anywhere for me. But this I found: that where I thought that I alone had the right to weep, another came with an earlier claim than mine. I speak of Harry Guest."

"Is he here?" she cried, in sudden terror. Has he returned?"

"Yes," replied Sir Robert, "It may be that he will have a question to ask of some of you, but first of all let me speak."

"I do not know what you mean," she cried, her voice breaking in tears; "you speak as if you thought me to blame."

"Whether you are to blame or not rests on your truthful answer to one question. Do you remember that before I spoke to Alice or to her father, I asked you if there had been another lover?"

"You asked if there *was* another lover," she put in timidly, ashamed of the paltry subterfuge.

Sir Robert Dangerfield did not heed the interruption.

"Do you remember it?" he repeated.

"I do."

"And you assured me there was not."

"Neither was there—then."

"But you knew there had been?"

In that moment, hanging on her reply, came one of the strongest temptations Mrs. Hamilton had ever known.

She dreaded Harry Guest's anger, Sir Robert's just blame and resentment, and, more than all, her brother's certain wrath if the truth became known to him. With the lightning speed of thought she weighed the matter in her mind.

If she lied now, and said she knew nothing for certain of Alice's young lover, who should gainsay her?

Harry Guest, she knew, had gone away in ignorance of her knowledge; the Vicar was unaware of the whole matter, and Sir Robert could only know what she chose to tell him.

The only lips which could bear witness against her were closed for ever. The dead girl in her grave was the only one who had known the whole truth.

Should she humble herself to the dust before Sir Robert Dangerfield, and before those to whom, in his just anger, he should choose to reveal the story?

A few calm words of denial, a softly-uttered regret that her dear girl should have kept the fatal secret of her love, and suffered it to eat away her life: a few of the tears shed which were even now filling her eyes, and all would be over.

No one would blame her; the worst any one of them could say would be that she ought to have watched poor Alice more closely.

It must seem as though Mrs. Hamilton made a long pause before she replied to Sir Robert's question, but the pause was filled and length-

ened by the hasty opening of the drawing-room door, and the partial entrance of Christina.

Seeing her aunt engaged in serious conversation with Sir Robert Dangerfield, she left the room again without speaking, but the sight of her face recalled that of her sister to Mrs. Hamilton, and the remembrance of her treachery to the poor lost one smote her breast with a bitter pang, and a desire to atone came into her heart, conquering the temptation to be treacherous to her memory.

Sir Robert repeated the question when the door was again closed.

"But there had been; you knew there had been?"

"Yes," she said, speaking briefly the truth.

He turned away from her, and covered his face.

"And you let me marry her, believing that her heart was mine, or, if not yet quite mine, it was still mine to win. Oh, what had I done to you, how had I harmed you, that you should wrong me thus?"

"I did not think to wrong you," she stammered, "you wished Alice to become your wife."

"My wife," he cried, passionately, "yes, that is what I did wish. I wanted her for my wife, for my mate, my companion, my better, dearer self, and you drove her to me like a chained captive, bound and dumb. Did I ask you for a slave? did I come to you to buy a wife? Oh, woman, do you know what you have done?"

He turned away with an exceeding bitter cry, and throwing himself down on the broad window seat, hid his face in his hands.

Seeing his great grief, and thinking of the new-made grave in the churchyard, the full depth of the wrong she had committed came home to Mrs. Hamilton, and bowed her heart, as it were, to the ground with shameful sorrow, and late, unavailing remorse, but bitterly as she felt her position, keenly as the scorn of the man before her touched her proud spirit, she did not regret that she had spoken the truth at last.

It was all she could do, a late and useless attempt at atonement, merely that her heart failed her, and refused to her lips the power to lie again concerning dead Alice Dangerfield. A few minutes passed in silence, and then Sir Robert rose.

He still kept his hand across his eyes, and his voice was shaken with deep emotion as he spoke.

"I cannot say more, Mrs. Hamilton. No words of mine can express to you how desolate my life is."



"Forgive me," she cried, in an agony of tears, "forgive me, Sir Robert, my heart seems breaking."

"I will forgive," he said, sternly, "when I have repaired a part of your mistake."

"And that," said a voice at the door, "will never be."

Sir Robert turned hastily round, and Mrs. Hamilton, uttering a faint cry, sank back into the chair from which she had risen.

Harry Guest, pale as from a sleepless night, with heavy, tear-stained eyes, entered the room.

Christina Liddell, who had evidently been trying to dissuade him, followed him timidly, with a look of astonishment and fear in her eyes.

"You here, Mr. Guest!" said Sir Robert.

"Yes," was the haughty reply, "I am here to know the truth from those who should have guarded my darling for me, and who have let her slip out of life during my absence."

"Mr. Guest," said Sir Robert Dangerfield, a touch of dignity elevating his grief, "you and I discussed the heavy cause of our mutual sorrow last night, and agreed that all bitterness between us should cease, since neither of us could blame the other."

"I have no bitterness to you, Sir Robert Dangerfield," replied the young man, hotly; "at least," he added, "I strive to feel none against the man who won what I had lost."

"Who unknowingly won," said the baronet, sadly, "what both have now lost."

"Too true," said Harry Guest. "I have taken your hand, Sir Robert, across the grave of your dead wife, and Alice Liddell herself, if she stood here, would not be safer from bitter words of mine than you are, since I have done so. But," he continued, "I have words to speak to one here"—and he turned to Mrs. Hamilton—"which shall be spoken without stint now, though she might have refused to hear me before. Mrs. Hamilton, I speak to you."

The wretched woman turned yet paler, and rose trembling to her feet, holding out her hand as if to deprecate the torrent of angry words about to fall upon her from the stern lips of the man whose youth she blighted.

But he was merciless: the sight of her weakness, of her utterly conquered state, bred no compassion in him, and he spoke the bitterest of bitter words to her—words which even Sir Robert Dangerfield felt were heavy and hard.

For a moment she stood facing him, dumb, white, and defenceless: then, with a cry, Chris-

tina Liddell sprang to her aunt's side.

She flung her strong young arm round the shrinking figure, and pressed it against her heart, while with one hand she smoothed back the hair from a brow which was cold with fear.

After one soothing word to Mrs. Hamilton, Christina Liddell turned like a tigress to the two men.

"Cowards!" she cried, with flashing eyes: "cowards, to attack a woman like this. I do not know what cause of complaint you have against my aunt, but you have brought in my sister's name. You loved her, you say, both of you, but do you think that she will rest any better in her grave because you quarrel about her, and bring discord into this quiet house, where the sound of her voice is hardly silent, and where the mouths that kissed her dead face are not yet still from their sobs? Shame upon you both! Go, Mr. Guest, and you, Sir Robert, if you have wrongs to be righted, go to my father: go to a man, and do not trouble women in their first sorrow for the dead."

She was no longer a girl, but a woman, with full-grown, imperious will; and the two men, obeying her, bowed their heads, and left the room.

(To be continued.)

## A SUMMER MEMORY.

We sat together on the hill,  
Beneath the evening sky,  
The low-hung clouds were grey and still,  
The wind rose like a sigh.  
A subtle perfume soft and sweet  
Abode on beds of thyme,  
And from the river at our feet  
Arose a restless chime.

The steep hill-side was clothed with green,  
And tufts of yellow broom,  
With scarlet barberries between,  
Shone golden through the gloom.  
You read in mellow, measured tone,  
The tender words of one  
Who, tired of human praise, is gone  
To sing beyond the sun.

I sat and listened, thinking oft  
How good you were, how true,  
Till something in your accents soft  
Woke echoes that I knew.  
And backward o'er my longing heart  
Came memories of a time,  
When joy and hope took equal part  
In life's enchanting rhyme.

Dim night came creeping from the wood,  
 When we arose to go,  
 And left the hill-side solitude,  
 With thoughtful steps and slow.  
 And through that quiet homeward walk  
 Glad feelings came to me,  
 Outspringing from our friendly talk,  
 So innocent, so free.

A sigh was mingled with the wind,  
 What time we stood to part:  
 Oh! comrade of the poet-mind  
 And gentle human heart;  
 Though closer ties and duties fill  
 Each life with separate ends,  
 That quiet hour upon the hill  
 Shall mind us we are friends.

HARRIETT STOCKALL.

## The Court and High Life.

**H**ER Majesty the Queen, with H.R.H. Princess Beatrice, spent the greater part of the month at Osborne House, Isle of Wight, where Her Majesty has received a succession of illustrious visitors.

Their Royal Highnesses the Prince and Princess of Wales, with their family, were frequently at Osborne House during their stay on the Royal Yacht, and H.R.H. the Duchess of Connaught, with the infant Princess Margaret, has remained the guest of Her Majesty since the departure of the Duke to the seat of war in Egypt.

The Duke and Duchess of Albany, and the Princesses Sophie and Margaret of Germany, have been among the Queen's visitors during the month.

Her Majesty received the Archduke and Archduchess Rainer, of Austria, to luncheon, at Osborne House, on August 12th.

Cetywayo, the Zulu King, accompanied by his three chiefs, and by Mr. Dunn, his interpreter, was received by Queen Victoria on August 14th. The Earl of Kimberley (Secretary of State for the Colonies) was present at the interview. Their Royal Highnesses Princess Beatrice and the Duchesses of Connaught and Albany were with Her Majesty in the Drawing Room during the reception. After the brief interview, luncheon was served for Cetywayo and the Zulu chiefs, after which the party left for London.

The Court left for Balmoral on the 25th of August.

Their Royal Highnesses the Prince and Princess of Wales received Cetywayo at Marlborough House on Aug. 16, when the sable king presented the two young princes with Zulu walking sticks. The Prince and Princess, with their family, are now on the continent, and the Prince is expected to pay a visit to Hombourg shortly. The carriages, horses, and servants used by Her Imperial Majesty the German Empress, have been left at the disposal of the illustrious visitor. Their Royal Highnesses will go afterwards to Aberfeldie with their family, which is now happily complete, owing to the safe return of the Princes Albert Victor and George of Wales, who have been absent in the *Bacchante* for nearly two years.

It is understood that Prince Albert Victor, the elder son of the Prince and Princess of Wales, will not again go to sea, but that a commission in the Norfolk Militia will be given to His Royal Highness.

H.R.H. the Duke of Edinburgh has joined the Duchess and family on the Continent.

Their Royal Highnesses the Duke and Duchess of Albany are cruising in the paddle despatch vessel, *Lively* No. 2, in the Channel and along the French coast.

The Emperors of Germany and Austria have had their usual annual friendly meeting at Ischl; the town was *en fete*, and there were *gala* opera performances, &c., to celebrate the event.

Her Imperial Majesty the Czarina of Russia, with her youthful family, is expected to pay a visit shortly to the Court of Denmark at Copenhagen, where the King and Queen of the Hellenes have been staying.

The King and Queen of Denmark, with the King of the Hellenes, recently met the Prince and Princess of Wales at Wiesbaden.

The Empress Eugenie, who is in rather delicate health, is at present at Arenenberg, Berne.

The Crown Prince and Princess of Austria have been specially invited by the German Emperor to witness the Autumn Manœuvres at Berlin, at which the Emperor William and the Crown Prince and Princess will also be present.

The Duke and Duchess of Westminster, after a short stay at Eaton Hall, Cheshire, have gone to His Grace's shooting box in Scotland.

Lord Randolph Churchill has quite recovered the effects of the operation which his medical advisers found it necessary for him to undergo.

The Marquis and Marchioness of Hertford are in Switzerland.

The Earl and Countess Cairns and Viscount Garmoye have left Cromwell House for his lordship's shooting quarters near Crief, Porthshire.

The Earl and Countess of Dudley are staying at Aboyne Castle.

The Right Hon. W. H. Smith, M.P., and party, are on board the yacht *Pandora* at Bergen.

## The Opera and Theatres.

\*.\* All communications for the EDITOR to be addressed to the Office, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

### PROMENADE CONCERTS, COVENT GARDEN.

These popular entertainments, which are again under the conductorship of Mr. Gwyllyn Crowe, have by no means lost their hold upon the public, to a large section of which they afford special delight; since the entertainment is good, and the cost of admission very moderate. The freedom of the promenade is, moreover, a great attraction, and inclines many to go who would absent themselves entirely from a musical entertainment which must be sat through. The stage represents a Spanish market place, and the adjacent Floral Hall, which can be used as an additional promenade, is a great feature. A host of talent is engaged, numbering some of the best known names in the musical profession, with the addition of an orchestra of one hundred performers, and the band of the Coldstream Guards. Mr. Carrodus is the leader, as he was last year.

### HER MAJESTY'S.

This house is at present occupied with Mr. Jay Rial's American Company in *Uncle Tom's Cabin*, which is, taken as a whole, a very good performance, though of a highly sensational nature. All who love a really thrilling spectacle, full of "hair-breadth

scapes," and with such adjuncts as slave driving, bloodhounds, &c., should not fail to see *Uncle Tom's Cabin* as represented at HER MAJESTY'S.

#### DEURY LANE.

Mr. Augustus Harris's latest success, viz., the production of *Pluck; a Story of £50,000*, is thorough, and at the same time, thoroughly well deserved. The drama, which is from the facile pens of Messrs. A. Harris and Henry Pettitt, has a good, clear plot, told in terse, well-chosen dialogue, and is full of remarkable situations. The plot itself is, doubtless, by this time too familiar to our readers to require a repetition in these pages, but a few words may be welcome to point out the best scenes and the most remarkable effects. A notably dramatic situation comes at the close of the first tableau, where Florence Templeton, believing her lover to have grossly deceived her, gives her hand to Stephen Clinton, the villain of the story. A yet more remarkable feature is represented in tableau two, where, after the wedding breakfast, the bride and bridegroom are about to leave, and the bride, horrified at the well-established charges against her hastily-chosen husband, refuses to accompany him. His insistence, which is about to be enforced by sheer strength, is nullified by his own arrest on a charge of forgery, and the curtain comes down on a situation, the climax of which has been led up to in a most artistic manner. The railway disaster is a very novel effect, and one likely to be much talked of; but the interest of the story increases yet more with the scene in the Banker's room, where Stephen Clinton, who has escaped from custody during the railway collision, returns to murder the master whom he has already robbed. The appearance of Peter Keene from the safe, just as Stephen is about to hide the body in it, is dramatic in the extreme. The panic scene is well managed, Mr. Augustus Harris scoring a success by his spirited speech while defending the good old Jew from the infuriated mob. The breaking of the glass of the bank windows is exceedingly effective. The Criterion in a snow storm is a striking scene, and the final tableau, a house on fire, from which all the good people are rescued, and in which the bad man meets his fate, bring to its close a drama full of interest and life. Mr. Augustus Harris acts with spirit and fire as Jack Springfield, carrying his audience with him by reason of the *verve* and force of his manly impersonation. Mr. J. H. Barnes is exceedingly good as the polished scoundrel Stephen Clinton; and Mr. Harry Jackson, by way of a change, makes a charming old Jew financier, who is also good and honest. Mr. A. Dacre has but a small part as George Maitland, but he acts it well, his impetuous way of wrapping his coat round his poor little girl in the snow storm being a touch of real genius. Mr. Harry Nicholls makes a great success of Peter Keene the secondary villain, and Mr. H. Parker is suave and dignified as the banker. The part of Florence Templeton is admirably played by Miss Caroline Hill, and that of Ellen Maitland by Miss Lydia Foote. Miss Agnes Thomas invests her small part of Mary Keene with a pathetic grace, and Miss M. A. Victor is successful as Polly Burt, a comic housekeeper. Little Miss Gretchen Lyons acts very prettily as Nellie. There is doubtless a long run in store for *Pluck*.

#### THE PRINCESS'S.

Here *The Romany Rye* is making its successful way, but with a few changes from the original cast. The part of Jack Hearn, originally played by Mr. Wilson Barrett, is now sustained by Mr. Willard, who represents *The Romany Rye* with a good deal of power. The earlier (and more sentimental) scenes are perhaps less suited to his rather robust style, but from the deck of the *Saratoga*, to the close of the drama, Mr. Willard's power is unquestionable, the trying collar scene being very well played; and in act 5 the closing action and words are rendered with a clearness and spirit which brings the curtain down triumphantly. Mr. Boleyn sustains the part of Philip Royston with painstaking skill, but naturally some of the power is

missing which Mr. Willard has accustomed us to look for in this and similar parts. Mr. Speakman acts with great artistic ability as Joe Heckett, and the Boss Knivett of Mr. George Barrett is the leading comic feature of the performance. Miss Stella Brerton is thoroughly satisfactory as Gertie Heckett; the agitating scene with her grandfather in the bird-shop being especially good, and full of tender pathos. Miss Ormsby is perfect as Lura Lee, the gipsy girl. The minor characters of the drama remain unchanged, and are interpreted with force and discrimination. A word of praise must be spoken for Miss Nellie Palmer, whose rendering of Mrs. Knivett, the stepmother of Boss, is a very characteristic sketch. Nor must we forget to speak of the well-trained supers, the crowd on Hampton Racecourse, the emigrants on board the *Saratoga*, the professional beggars, and last and most noticeable of all, the crowd of fisher-folk—men, women, and children—who watch with straining eyes, waving arms, and eager shrieks and applause, the struggle of the lifeboat to reach the shore at Falmouth. The picturesque live accessories of the drama are numerous and well-chosen, beginning with Lion, the big retriever, and ending with a delicious little rough-coated foal and its mother, a grey donkey, which cross the stage nightly with much importance and applause. All who love the green heart of the country, and appreciate the wild free life of Nature, will be charmed with the perfect staging of *The Romany Rye*, while for those who are accustomed to look with more interest on the ways of town there is abundant attraction in the more stirring parts of the drama.

#### THE ADELPHI.

Mr. Charles Reade's great sensational and moral drama *Drink* has been revived with great success. Mr. Charles Warner appears as Coupeau, in which part he made such a profound sensation when the piece was originally produced at the PRINCESS'S under Mr. Walter Gooch's management. Miss Amy Roselle also resumes the part of Gervaise, playing it with her wonted grace; and the public enthusiastically welcome the charming Miss Fannie Leslie in her sprightly representation of Phoebe Sage. The scenic effects of *Drink* are really wonderful, and the play should have a strong moral effect on those who witness it.

The LYCEUM re-opens on September the 2nd with *Romeo and Juliet*; *Fun on the Bristol*, an American musical piece in three acts, is the attraction at the OLYMPIC, and *Aladdin* is revived, with the original company, at the GAIETY. Lord Lytton's comedy *Money* is filling the VAUDEVILLE, and *Patience* continues attractive at the SAVOY. Mr. Paul Merritt's drama *Rough and Ready* supplemented by *The Artful Dodge* and *Hen and Chickens* forms the programme at TOOLE'S Theatre. All other theatres of importance remain closed at present.

## Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

\* \* \* Owing to press of matter we are compelled this month, to answer our correspondents by post.

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Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

## \*.\* PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches only, unless otherwise stated.

### DRESSES AND COSTUMES.

Price 6d. each.

UNLESS OTHERWISE STATED.

- No. 6.—The Stanhope Costume. Princess robe lacing at back, puffed sleeves, and deep folded scarf.  
 „ 7.—Indoor Toilette. Draped polonaise tunique, with waistbelt.  
 „ 8.—Princess Dress with long full train.  
 „ 9.—New Princess Robe for Morning wear. Medium train, moderately full at back.  
*Large-sized Patterns.*  
 „ 10.—Princess Dress for a chest measure of 43 inches.  
 „ 11.—Polonaise Princess for a chest measure of 44 in. less.  
 „ 12.—The Montebello Tea Gown. Watteau style.  
 „ 13.—Swiss Belt for gathered Bodice. 3d.  
 „ 52.—Princess Night Dress.  
 „ 142.—The new Mother Hubbard Shoulder Cape. 4d.  
 „ 227.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.  
 „ 252.—The Aberdeen Morning Costume. Gathered body, with swiss belt, tablier, and bouffant. 7d.  
 „ 281.—The Templemore Afternoon Tea Gown. 6d.  
 „ 381.—Young Lady's Afternoon Costume. Draped polonaise. 6d.  
 „ 431.—The Lisette Afternoon Toilette. Corset and pleated overskirt. 7d.  
 „ 431.—The Binder Promenade Toilette. Pointed corset & revers, paniers, tablier, and bouffant. 9d.  
 „ 436.—The Hamilton Visiting Toilette. Pointed corset, draped tablier, overskirt, and bouffant. 9d.

- „ 439.—The Godzoli Walking Costume. Draped polonaise. 7d.  
 „ 441.—The Gwendolen Visiting Costume. Pointed Corset, paniers, and bouffant. 6d.  
 „ 445A.—The Blanche Toilette. Draped polonaise, tablier, and bouffant. 7d.  
 „ 446.—The Montebello Black Silk Toilette. Pointed corset, draped tablier, and bouffant. 6d.  
 „ 447.—The Agnes Reception Toilette. 6d.  
 „ 448.—The Millicent Promenade Costume. 9d.  
 „ 449.—The Mercedes Afternoon Toilette. 7d.  
 „ 453.—The Robina Costume. Redingote polonaise, double-breasted, with revers. 6d.  
 „ 460.—The Alexandra Promenade Costume. Draped tunique, polonaise, draperies and bouffant. 9d.  
 „ 461.—Young Lady's Promenade Costume. Gathered pointed corset, paniers, and bouffant. 7d.  
 „ 480.—The Dunmore Promenade Toilette. Corset & revers, with deep basques; overskirt and bouffant. 6d.  
 „ 481.—The Sapphire Visiting Costume. Pointed corset, with deep collar, pleated tunique and bouffant. 7d.  
 „ 482.—The Hobe Promenade Costume. Polonaise & gilet. 7d.  
 „ 483.—The Heliotrope Visiting Costume. Corset & gilet, draped tunique and bouffant. 6d.  
 „ 484.—The Omond Reception Toilette. Pointed corset & gilet, tablier and bouffant. 8d.  
 „ 31.—Grenadine polonaise, with pleated front. 6d.  
 „ 32.—The Lucia Promenade Toilette. Open corset & basques, draped overskirt and bouffant. 6d.  
 „ 23.—The Nerissa Promenade Costume. Pointed corset & revers, paniers, and bouffant. 6d.  
 „ 24.—The Steenbock Promenade Toilette. Pointed corset, draped tunique, and bouffant. 7d.  
 „ 492.—The Cecily Costume. Pointed corset, draped paniers, and bouffant. 7d.  
 „ 493.—The Micheline Travelling Costume. Corset redingote, draped overskirt, and bouffant. 9d.  
 „ 493.—The Courtown Promenade Costume. 6d.

### AUGUST, 1882.

- „ 14.—The Voyageuse Costume for Travelling. Corset & basques with gathered cape, draped overskirt, and bouffant. 6d.  
 „ 15.—The Eglantine Toilette. Pointed polonaise corset, draped overskirt, and bouffant. 7d.  
 „ 16.—The Kathleen Costume. Pleated corset, paniers, draped tunique, and bouffant. 7d.  
 „ 17.—The Theodora Promenade Toilette. Corset & paniers, draperies and bouffant. 6d.  
 „ 18.—The Adele Carriage Toilette. Princess Corset & gilet, draperies and bouffant. 9d.  
 „ 19.—The Ruby Costume. Gathered corset with cape, paniers, and bouffant. 9d.  
 „ 20A.—The Dorothy Promenade Dress. Corset & basques, draperies, and bouffant. 9d.  
 „ 21A.—The Boughton Costume. Pointed corset, draped overskirts, and bouffant. 9d.  
 „ 22A.—The Folkestone Promenade Costume. Corset & gilet, draped overskirt, & bouffant. 9d.  
 „ 24A.—The Colquhoun Afternoon Costume. Corset, with pleated gilet, draped overskirt, and bouffant. 6d.  
 „ 25A.—The Talbot Travelling Dress. Corset polonaise, and draperies. 6d.  
 „ 26.—The Clemence Toilette. 6d.  
 „ 187.—Princess Morning Dress. 6d.  
 „ 187.—Morning Toilette. 6d.  
 „ 27.—Morning Promenade Toilette. Corset & basques, draped overskirt, and bouffant. 6d.  
 „ 403.—The Tremayne Costume. Pointed corset, paniers, and bouffant. 6d.

### PATTERNS FOR SEPTEMBER, 1882.

#### Plate 1.

- „ 28.—The Montezoro Promenade Costume. Draped polonaise. 6d.  
 „ 29.—The Westminster Visiting Costume. Pointed corset, drapery, and bouffant. 6d. (The Corset is given full-sized with this number.)  
 „ 30.—The Clementine Reception Toilette. Corset polonaise, drapery, and bouffant. 6d.

#### Plate 2.

- J 55.—The Florence Jacket for girl of 14 or 15. Single-breasted, with collar. 8d.  
 J 56.—The Marie Costume for girl of 11. 6d.  
 J 57.—Outdoor Costume for young lady of 15 or 16. Double-breasted corset, drapery, and bouffant. 6d.  
 J 57.—The Ottoline Costume for girl of 13. 6d.  
 J 58.—The Robinette Jacket. Double-breasted, with cape, for girl of 9. 3d.  
 J 60.—The Claribel Ulster, with pleated body and cape, for young lady of 15 or 16. 6d.

### SEPTEMBER, 1882.—Continued.

#### Plate 3.

- No. 31.—The Malta Morning Costume. Corset, with pleated basques, drapery, and bouffant. 7d.  
 „ 32.—The Sophie Visiting Costume. Corset & basques, with revers, tablier, and bouffant. 7d.  
 „ 33.—The Birrritz Promenade Costume. Corset & basques, with cape, draperies, and bouffant. 9d.

#### Plate 4.

- „ 34.—The Rosslyn Afternoon Toilette. Corset & paniers, with gilet, draperies, and bouffant. 7d.  
 „ 35.—The Chesham Promenade Costume. Corset & basques, tunique, and bouffant. 7d. Pleated underskirt 6d. extra.  
 „ 36.—The Cliveden Travelling Ulster, with wide sleeves. 7d.

#### Plate 6.

- C 9.—Long Pelisse for Autumn. 7d.  
 C 10.—Visite Mantle. 6d.  
 J 61.—The Maggie Costume, with pleated jacket, for a girl of 11. 6d.  
 J 62.—The Gertie Cheviot Costume for girl of 11. Pointed corset, with paniers. 6d.  
 J 63.—The Myra Double-breasted Jacket for girl of 12. 6d.  
 J 64.—The Lily Alpaca Costume for girl of 8. 3d.

#### Plate 7.

- C 11.—Mantilla. 6d.  
 C 12.—The Phyllis Single-breasted Tight-fitting Jacket, with deep collar. 6d.  
 No. 37.—The Bedford Promenade Costume. Pleated jacket, draperies, and bouffant. 6d.  
 „ 38.—The Lisbon Washing Dress. 8d.  
 „ 39.—The Torquay Promenade Costume. Corset & revers, draped overskirt, and bouffant. 7d.

#### Plate 8.

- „ 40.—The Athole Visiting Costume. 9d.  
 „ 41.—The Aldershot Morning Costume. Pointed military corset, draped overskirt, and bouffant. 7d.  
 „ 42.—The Montrose Black Cashmere Costume. Double-breasted polonaise & revers. 6d.  
 „ 43.—The Moscow Afternoon Walking Toilette. Hassar jacket, military style. 6d.

### NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.

Sixpence and Sevenpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.  
 2.—Dress Skirt, walking Length; (Trotteuse.)  
 3.—Dress Skirt, medium train.  
 4.—Dress Skirt, long round train.  
 5.—Dress Skirt, long square train.  
 The above set of five dress skirts is supplied, for 1s. 9d. or any three for 1s. 1d.  
 „ 212.—Short skirt with moveable train, with illustration and description. 7d.  
 „ 212A.—Kilted Skirt, walking length. 7d.

### MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
 M 2.—Mourning Costume, pointed corset & tunique.  
 M 3.—Mourning Visite Mantle.  
 M 4.—Mourning Paletot, double-breasted.  
 M 5.—Widow's Mourning Dress. Corset and open tunique.  
 M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
 M 7.—Half-Mourning Costume. Corset Princess, draperies and bouffant.  
 M 8.—Mourning Costume. Corset-Redingote and skirt.  
 M 9.—Mourning Costume. Corset and Tunique.  
 M 10.—Deep Mourning Costume.  
 M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
 M 12.—Half-mourning Feline Mantle, with pointed ends.  
 M 13.—Half mourning Costume. Corset a gilet and draped upper skirt.  
 M 223.—Mourning Costume. 9d.

\*.\* For Underskirts, see above.

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## LADIES MANTLES, PALETOTS, PELISSES, &c.

### Price 6d. and 7d. Each.

#### AUTUMN AND WINTER MANTLES.

- 20.—The Josephine Mantilla.
- 23A.—The Tollemache Travelling Cloak. 7d.
- 25.—The Margaret Pelisse, with wide sleeves. 7d.
- 25B.—The Goodwood Redingote Jacket, with seam at waist. 6d.
- 287.—The Bradford Mother Hubbard Cloak. 6d.
- 764.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.
- 240.—Double-breasted Tailor-made Jacket. 6d.
- 292A.—The Christina Paletot. 6d.
- 764A.—Redingote Jacket. 6d.
- 768.—Newmarket Jacket. 6d.
- 734A.—Single-Breasted Ulster. 6d.
- 769.—The Coaching Ulster. 6d.
- C 1.—Autumn Visite. 6d.
- C 2.—Tailor-made Jacket. 6d.
- 315.—The Fontanges Visite. 6d.
- 317.—Rotonde, or circular fur-lined cloak. 6d.
- 309.—The Fienness Redingote Jacket. 6d.
- 314.—The Olivette Jacket. Double-breasted. 6d.
- 686.—The Rubens Jacket, double-breasted. 6d.
- 412.—The Ottilie Jacket. Tight-fitting military style. 6d.
- 413.—The Ambrosine Visite. 6d.
- 414.—The Conyers Jacket. Double-breasted redingote style. 6d.
- 415.—The Mori Black Silk Jacket. 6d.
- 416.—The Tenterden Visite Mantilla. 6d.
- 418.—The Crawford Mantilla. 6d.
- 419.—The Linda Mantilla, with gathered shoulders. 6d.
- 420.—The Napier Ulster, single-breasted, with cape. 7d.
- 421.—The Dundas Long Visite. Elegant style. 7d.
- 422.—The Manola Coat, with Visite Sleeves. 7d.
- 423.—The Duxton *enchepeuse*, with armholes. 7d.
- 429.—The Wemyss Cloak. Visite style. 7d.
- 430.—The Nettie Jacket, tight-fitting, single-breasted. 6d.
- 438.—The Roydeville Visite Mantle. 6d.
- 440.—The Montepan Visite Mantle. 6d.
- 442.—The Claremont Long Pelisse. 7d.
- 445.—The Marquise Mantelet Visite. 6d.
- 417.—Visite Mantle. 6d.
- 456.—The Netherlands Visite, with gathered sleeves. 6d.
- 471.—Visite Mantle. 6d.
- 472.—The Cheviot Travelling Cloak. 6d.
- 474.—Manteau Visite. 6d.
- 455.—The Decies Mantilla. 6d.
- 484.—Pelisse. 7d.
- 465.—The Leicester Visite. 6d.
- 467.—The Modjeska Visite Mantilla. 6d.

#### USEFUL STANDARD STYLES.

- 423A.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.
- C 3.—Waterproof, with deep Cape.
- C 4.—New French Mother Hubbard Mantle.
- C 5.—The Newmarket Jacket. Redingote style, and double-breasted.
- C 6.—The Rosetta Mantelet, a pretty summer style.
- C 7.—The Derby Dust Cloak. Visite style.
- C 8.—Cloth Visite. 6d.

### NEW SLEEVES 3d. EACH.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.
  - B.—Sleeve with three rows of puffs.
  - C.—Abbé Sleeve, with Cape.
  - D.—Tight-fitting buttoned Sleeve, with two puffs back seam.
  - E.—Tight sleeve, with scoallops and puff, buttoning four buttons.
  - F.—Tight sleeve, with three puffs at back.
- N.B.—Any of the Sleeves shown on our Plates Costumes may be had separately, price 3d. each.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
- 228.—Child's Pinafore. 3d.
- 229 & 229A.—Pinafores for children of 3 years old. 3d.
- 232.—The Coquette Ulster for a girl of 10. 3d.
- 235.—The "Comfortable" Ulster for a young lady of 13. 6d.
- 308.—Little Girl's Sailor Costume. 3d.
- 310.—The Isabella Jacket for a child of six. 3d.
- 311.—The Madeline Paletot for a girl of eight. 3d.
- 313.—The Camille Cloak for a girl of ten. 3d.
- 325.—Little Girl's Ulster, with Cape. 3d.
- 311.—The Gervaise Paletot for Girl of 9d. 3d.
- 345.—The Germaine Ulster for a Child of 6. 3d.
- 343A.—The Adeline Ulster for Girl of 13. 3d.
- 332.—Baby's first Pelisse, with Cape.
- 109.—Outdoor Jacket for a girl of six or seven.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.

## JUVENILE COSTUMES—Continued.

- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 13.—Princess Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 311.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 23.—Princess Frock with low neck and short sleeves for a child of 6. 3d.
- J 24.—Princess Dress for a Girl of 15. 6d.
- J 25.—Princess Polonaise for a Girl of 14. Chest measure 29 inches.
- J 26.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- J 31.—The Lucy Cloth Paletot for a girl of 6 or 7.
- J 32.—The Cecile Visite for a girl of 10 or 12. 6d.
- J 33.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- J 34.—Girl's Paletot, S.B., age 14. 6d.
- J 36.—The Susanne Costume for girl of 8. 3d.
- J 37.—The Butter-fly Costume for child of 3. 3d.
- J 38.—The Holland Costume for girl of 10. 3d.
- J 39.—Costume for girl of 12. 6d.
- J 41.—The Amelia Costume for girl of 8. 3d.
- J 42.—The Henriette Toilette for child of four. 3d.
- J 44.—The Eva Costume for a girl of 10. 3d.
- J 45.—The Feauvette Frock for a girl of 8. 3d.
- J 46.—The Elia Toilette for child of 9. 3d.
- J 47.—The Narcisse Costume for girl of 12. Double-breasted Jacket, with drapery and bouffant. 6d.
- J 48.—The Pet Frock for child of 4. 3d.
- J 49.—Little Boy's Dress, age 7. 3d.
- J 50.—The Fanchette Coat for child of 8. 3d.
- J 51.—Pleated Blouse for boy of 9. 3d.
- J 52.—The Claudine Dress for girl of 14. 6d.
- J 53.—The Clotilde Outdoor Toilette for child of 10. 3d.
- J 54.—The Nina Long Jacket for child of 8. 3d.
- 337.—Princess Dress for a Girl of 12.
- 337A.—Robe Princess for a girl of 9 years old.
- 769A.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.
- 379.—The Puvy Coat for child of five. 3d.
- 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.
- 340.—The Louise Coat for a child of five. 3d.
- 389.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.
- 393.—The Juana double-breasted Coat for a girl of fourteen to sixteen. 6d.
- 444.—Toilet for a Girl of 12 to 16. Draped polonaise à gilet. 6d.

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### WITH BASQUES.

#### FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

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Chest Measure 19, age 2; chest 20 $\frac{1}{2}$ , age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28 $\frac{1}{2}$ , age 12 to 13; chest 30, age 14 to 15. Or may be had in brown paper price 6d. each; the complete set, 2s. 6d.,

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Chest Measures.—31 $\frac{1}{2}$ , 33, 34 $\frac{1}{2}$ , 36, 37 $\frac{1}{2}$ , 39 $\frac{1}{2}$ , 41, 42 $\frac{1}{2}$ . Or may be had in brown paper, 6d. each; the complete set, 3s.

•• This list is added to every month; for particulars of which see succeeding numbers of the Magazine.  
•• Patterns are withdrawn from this list as soon as they go out of fashion.

•• These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

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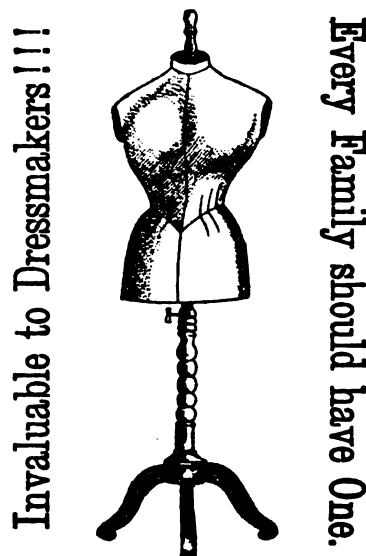
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October 1882

The World of Fashion.

Plate 1





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October 1882

The World of Fashion.

Plate 2











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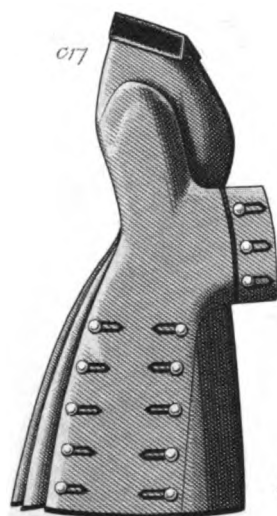
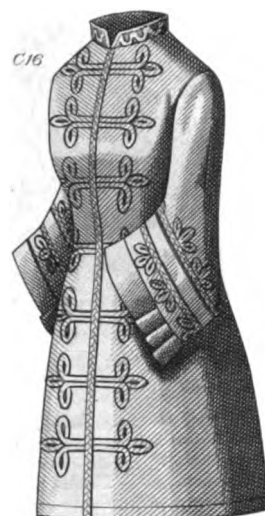
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*October 1882*

*The World of Fashion.*

*Plate 3*



October 1882

The World of Fashion.

Plat 4

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# REVERSE VIEWS OF PLATES 1, 2, & 3.

PLATE 1.



44

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PLATE 2.



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PLATE 3.



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Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.





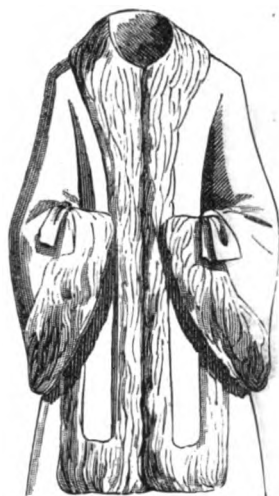
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Plate 6.

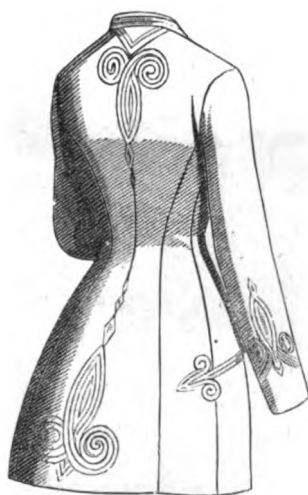
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October, 1882.

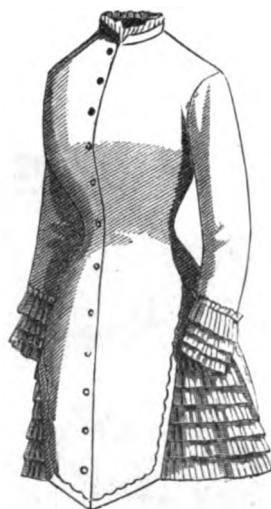




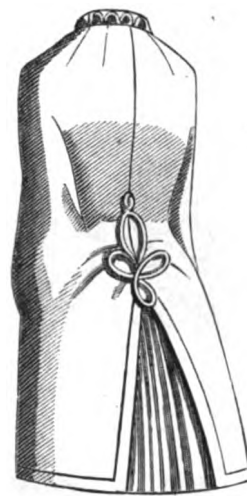
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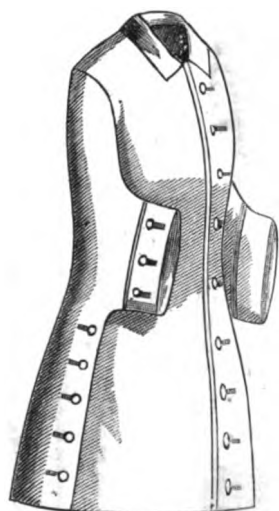
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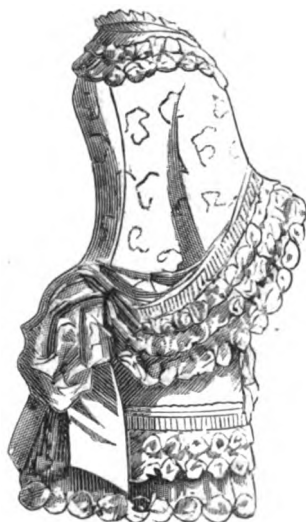
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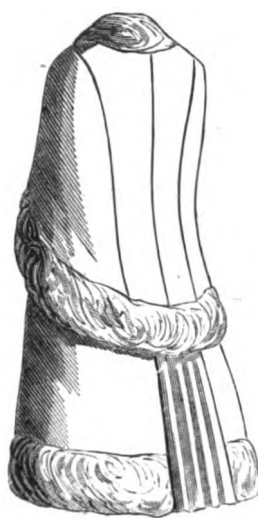
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C 17



C 18



C 19



C 20



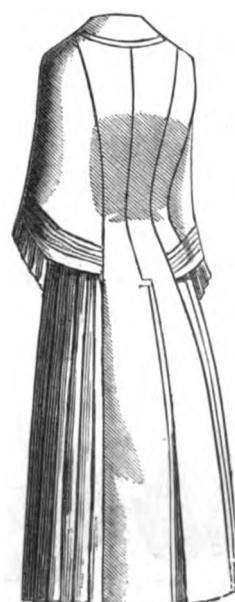
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C 22



C 23



C 24

*Full-sized Patterns, numbered as above, may be had from the Editors, price Sixpence and Sevenpence each.*

October, 1882.

**The World of Fashion.**

Plate 7.

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C 28

C 25

C 26

C 27

C 26

C 25

Full-sized patterns numbered as above may be had from the Editors, price 6d. each.

October, 1882.

The World of Fashion.

Price 5s.

LE MONDE ÉLÉGANT  
OR  
THE WORLD OF FASHION,

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No. 706.

OCTOBER, 1882.

Vol. 59.

Observations

ON LONDON AND PARISIAN FASHIONS.

Although the season of autumn has many bright and mild days, during which the thinner classes of fabric may be worn with impunity, and even comfort, still when winter is so close upon us that a cold change may occur in a few hours, it is necessary to have at hand, for immediate use, the warmer garments which that season demands.

Most of our plates this month are specially prepared with a view to such *demi-saison* toilettes as are of sufficient warmth to enable the wearer to face the first cold of winter without entirely departing from the light and elegant styles which summer has rendered so familiar to us.

For instance, the new and elegant polonaise on plate 1 (44), makes a charming outdoor costume, by which sufficient warmth is ensured without unsightly muffing up, and the same may be said of the rest of the dresses on our three steel plates.

Plate 4 is, of course, our speciality this month, and contains all that there is most fashionable in autumn and winter mantles. It has been prepared with great care and much expense, and the styles there presented are the leading features which will prevail during the coming season.

The tailor-made style of garment may, at the first glance, appear to preponderate over those which are more especially suited for the dress-maker's skill, but our well-tested Paris Model Patterns will enable anyone, amateur or professional, tailor or dressmaker, to reproduce any of the garments illustrated on the plate in the most satisfactory manner.

It will be seen that in mantles especially the braided or "military" style will be very much in vogue this season. Possibly the war in the East having turned masculine minds to military ideas, the feminine spirit is likewise desirous

to appear warlike, and ladies feel like Rosalind that it is good to

"Have a swashing and a martial outside."

There is no doubt that a well-fitting, accurately-braided jacket is as neat and satisfactory a garment as any lady can desire; but since the tastes of all do not run in the same direction, and since we have to cater for all varieties of opinion in matters of dress, other styles will be found in abundance, both on our special mantle plate, and on plate 8.

One of the leading ideas in dress bodies at the present time is the *gilet*, or vest, which has long been in vogue in many variations, but which now appears more especially as a vest or separate garment from the dress, the front of which is cut open to show it. The vest may be of a different color and material to the jacket, and this plan is a very useful one, as one jacket may do duty with several vests if the dress skirt worn with it be in harmony, thus affording constant novelty to the toilette. The *gilet*, or vest, may be either plain or gathered. If the dress be of thick material, such as velvet, velveteen, cloth, or *broché*, the vest should also be of thick material, and be cut plain; but if the dress be of silk, satin, or *moiré*, then the *gilet* (usually in such cases of satin) should be *bouillonné* or pleated. Some vests of cloth dresses are of white drill or fancy waistcoating, like gentlemen's garments.

Such bodies as are made without *gilets*, are mostly pointed in front, and have long habit basques at back like those shown on 50 and 52, plate 3. This is a thoroughly elegant and ladylike style, and is followed by many who may think the "vest" somewhat masculine.

Sleeves are still worn tight-fitting to the arm. Some have puffs, which are very becoming when suited to the figure, but the "to be or not to be" of the puff question is one which every lady would do well to leave to her milliner. All sleeves, however, have a renewed tendency to fulness at the armhole, and this is becoming in almost all cases. Some dressmakers even pad



the top of sleeve to give a "fulled" appearance, but this should be done with caution, and not at all by an amateur.

Skirts are still worn short and narrow, and with a good deal of fulness arranged on the back breadth, which is supported by a crinolette, or by steels placed in the dress itself.

The modes of trimming a skirt, that is of building it up on a simple shaped foundation, are so numerous and varied that it is seldom we see two styles alike, but the general character of similarity is maintained by the paniers on the hips, the *plissés* flounces which usually terminate the skirt, and the full *bouffant* arrangement of back.

The favorite material for winter will, doubtless, be velvet and good velveteen. These are made now in so many exquisite new shades, that a most elegant toilette can be arranged at about one-tenth the former cost; and the admirable manner in which velvet and its sister fabrics lend themselves to purposes of draping and trimming, render them among the most useful of dress materials.

Beaded trimmings and *passementeries* of all kinds divide public favor with the new braiding designs, and in some cases embroideries of braid and beads mixed, are used with the most happy effect.

A novel way of using braid has appeared in one or two autumn mantles and dresses; the braid is sewn on the material round and round to form a flat circle, and these circles, placed near together without touching, trim the whole garment. The effect, if a little *bizarre*, is very striking.

Lace still continues very fashionable, especially the black and colored Spanish lace. Lace, beaded with black and colored jet, is also much used; but the most beautiful thing of all is the painted lace, of which we have seen some beautiful specimens. There is no chance of this becoming common, as the cost is great, and as yet no imitation has been produced.

The shoulder cape of fur, or of some thick material trimmed with fur, will be revived this autumn. Those made this season fit more closely than ever to the shoulders, and are very richly trimmed in cases where they are not altogether of fur. Examples will be found on plate 3.

There is not much change in the shapes of hats and bonnets; in fact, great latitude is allowed to individual taste in all matters of millinery. The newest and most *recherché* styles will be found on our plates. The round, or rather elongated, turban is perhaps the greatest

favorite at the present time, and it probably owes its popularity to the fact that it suits most faces, is comfortable in wear, and quiet in appearance. Some very large hats of long-haired beaver, or felt, have made their appearance, and are abundantly trimmed with feathers. They have, however, a somewhat particular appearance, and are rather "picturesque" than pretty.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris.

October 25th, 1882.

Ma Chère Amie,

Fashion changes so imperceptibly that in looking one year back at my Paris letter, what I said then could nearly be repeated now, with a slight variation. The same materials for making dresses, the same trimmings are used, but the style is more accentuated.

The leading materials in fashion for the coming winter are certainly velvet and cloth, the last named being much trimmed with braid or *appliquée* embroidery. With beaded trimming, large flowers are cut out from *broché* material and inserted in the trimming, giving a very rich and charming appearance. Thus a black dress may be trimmed with grey and pink flowers, *appliquées* on the material, and edged all round with braid or steel beading.

Velvet flowers are also cut out and *appliquée* on cashmere *de l'Inde*, and edged by *chenille* fringe. Velvet dresses are also trimmed with *appliquée* of lace or *passementerie*, and highly beaded. The beading can be hand-made, but it must be of an elegant pattern and quite original. All costumes of this class are made very simple in form, so as to show the elegance of the trimming. The body is generally braided in military fashion, with *brandebourgs* and buttons down the front; the back is highly ornamented, likewise, on each seam: the overskirt consists of plain draperies, either cut in battlements or in straight *pattes*, and very much trimmed. Underskirts are laid in double folds or wide *plissés*.

Scotch plaids will also be very much used for trimming plain dresses.

*Gilets* are being revived with the coat tail jackets. These are either flat or *bouillonné*, and are usually made of a contrasting color to the jacket; for instance, with a black velvet jacket, a white satin embroidered waistcoat will be of great use for evening wear; for daytime, it might be red, brown, or any quiet color. When the waistcoat is *bouillonné*, the material used for it is generally of soft clinging texture, or it is like the skirt or overskirt. All the costumes are made short; in fact, slightly shorter at back than in front, to prevent the dress from soiling.

Winter mantles are made long and ample, richly trimmed with embroidery, and are not very close to the figure. The favorite colors are black, navy-blue, forest-green, and a warm brown, for these wrappers.

Hats will be similar to those worn last year, and made of soft felt, trimmed with feathers, flowers, ribbons, and jewelry; they are larger than ever, and suit to perfection the present style of toilette.

Bonnets are either very small or very large: the small shapes suit everyone, and for this reason they are almost universally worn; the large style suits only tall people and young faces. The newest hat of all is very short at back, and very shady for the eyes; it is made of beaver, like a gentleman's hat, and is trimmed at left side by a cluster of flowers, and round the crown by two narrow ribbons, fastened in front by a silver buckle. This *coiffure* is very elegant, but will not suit every face.

The newest Capes are made double, the underscape falls on the shoulders, while the upper one is draped to turn on the left shoulder, and fastened there by a bow or rosette.

Floating ribbons are fastened on the shoulder of dresses, falling on the arms; they are composed of three or four ends and two loops. These ribbons are of a contrasting color to the costume, and only one inch in width. They form an elegant addition to any toilette.

COMTESSE DE B—.

## THE FULL-SIZED PATTERN.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Keble Place, Kensington, London, W.*

### THE FITZWILLIAM DOUBLE-BREADED JACKET. (45.)

The pattern we have prepared this month to present to our fair readers is the Fitzwilliam double-breasted Casaque, which is shown on the second figure of our first plate. The pattern is given complete, and consists of seven pieces, viz.: front, side-piece of front, gilet, revers, and sleeve. The front is marked with rows of pricking to indicate where the fulness for pleats is to be taken out, and a short row of pricking from the neck shows where the front must be turned back to form a lapel. A notch on the shoulder, corresponding to a similar notch on the gilet, shows where they should be joined, and the two cuts on the front show where it should meet its side-piece, which has also two cuts. The revers for neck needs no explanation. The back is joined to its side-piece, and to the front, in the usual way, and the pleats at back are marked by pricking. The sleeve is of the plain coat form, and its underside is marked, as well as the shape of cuff, by rows of pricking. The pattern is of the newest style and cut, and is suited to be made up in cashmere and trimmed with embroidery like the illustration on plate 1, or it may be cut in velvet, black or coloured, cloth, or *broché*, and may be trimmed with fur, *passementerie*, or the new military braid now so much used.

## Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see Pattern List.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

••• The Reverse views of all the Costumes on Plates 1, 2, and 3, will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(44).—The Felicitie Afternoon Toilette of forester's-green cloth. The polonaise overskirt is

open in front, and turned back *en revers*; it falls in pleats behind, and is fastened by a large bow at back over a *plissé* underskirt, edged with a *bouillonné* and two gathered flounces. Will require 12 yds. cloth; 12 buttons; 2½ yds. satin ribbon for bow at back; 1½ yds. narrow ribbon for bows at wrists. The bonnet is of brown felt, trimmed with golden-brown flowers, and having satin strings of a similar shade.

Fig. 2.—(45).—The Fitzwilliam Afternoon Promenade Costume of brown cloth, embroidered with braid. The jacket buttons diagonally, and is trimmed with *revers*, and a narrow *ruching* of cloth; the overskirt is trimmed with the same embroidery of braid, is gathered at sides, and well draped at back over an underskirt made of alternate pleats of velvet and cloth. (We give the Jacket pattern full-sized with our present No.) Will require to make, 12 yds. cloth; 3 yds. velvet; 6 buttons; 3 pieces of braid. The elegant Hat is of long-haired brown felt, trimmed with a handsome flame-colored feather.

Fig. 3.—(46).—The Aline Promenade Costume of marine-blue cashmere, trimmed with bands embroidered with braid. The body, which is trimmed *en gilet*, is pointed in front, and forms coat-tails at back; the overskirt is laid in five deep folds, fastened by bands of the braid; the back is elegantly draped on a *plissé* underskirt, edged with a narrow *plissé*. Will require to make, 12 yds. material; 12 buttons; 3 pieces of braid. The Hat, of grey chip, is trimmed with blue satin and feathers.

### PLATE THE SECOND.

Fig. 1.—(47).—The Osborne Visiting Costume of purple poplin, elegantly trimmed with lace. The bodice is made *en point* in front, and forms coat-tails behind. The upper skirt also describes a point in front, and is well draped at sides, and *bouffant* at back over a *plissé* underskirt. Will take 14 yds. material; 7 yds. lace; 18 buttons. Hat of grey felt, with trimmings of purple satin, white lace, and a blue feather.

Fig. 2.—(48).—The Cadogan Reception Costume of *broché* and alpaca, trimmed with satin; the body is pointed back and front, opened *en V*, and trimmed with *revers* and bands of *broché*; the overskirt is composed of two well folded draperies of *broché*, trimmed at left side with large bows of wide satin ribbon; the back falls gracefully on a pleated skirt. Will require to make, 4 yds. brocade; 10 yds. alpaca; 4 yds. satin ribbon.

Fig. 3.—(49).—The Fawn Afternoon Promenade Toilette of pale brown cashmere, trimmed with silk embroidery. The body is cut *en polonaise*, forming a panier in front, and is well draped at back; the skirt is composed of *plissés*, and flounces of embroidery. Will take 9 yds. cashmere; 12½ yds. embroidery; 18 buttons. Spanish Toque Hat of brown felt with plush brim, ornamented by a coloured wing.

### PLATE THE THIRD.

••• This Plate is headed with three CAPES.

The first is made with embroidered and beaded lace, the neck being finished by an upright pleated frill.

The second is of *passementerie* and jet trimming, edged by fringe.

The third is of black silk or satin, trimmed with jet trimming and fur.

Fig. 1.—(50).—The Edinburgh Promenade Costume of Cheviot. The body is pointed in front and square behind; the overskirt is gathered in the middle in front to form panier, and the back is draped elegantly over a skirt composed of two long *plissé* flounces; a *moiré* sash trims the back. Will take 14 yds. Cheviot;

18 buttons; 3 yds. ribbon. Bonnet of grey chip, with satin and feathers.

Fig. 2.—(51).—The Louise Afternoon Costume of black silk, trimmed with white lace. The body is pointed back and front, and trimmed with *revers* and lace, simulating a *gilet*, finished by a bow at the waist; the overskirt is composed of two draperies, gathered in front with bows, and terminating at sides; between the two draperies is a long *plissé* flounce; the back is gracefully looped up on a *plissé* underskirt. Will require to make, 14 yds. silk; 6½ yds. lace; 18 buttons; 3½ yds. ribbon.

Fig. 3.—(52).—The Donna Reception Toilette of black velvet, trimmed with black Spanish lace: the body is pointed in front, and is cut open behind to form a coat tail; the overskirt is gathered in the middle of the front, forming panier at sides, and an elegant pouff at back; the underskirt is composed of two *plissés* in front, and wide folds at back, all edged with lace. Will require 14 yds. velvet; 13 yds. lace; 18 buttons.

#### PLATE THE FOURTH.

For Reverse Views, see plate 7.

#### SPECIAL PLATE OF JACKETS, MANTLES, &c., FOR AUTUMN AND WINTER, 1882.

No. C 13.—The Lorine Winter Mantle, with square ends in front, for a young lady: made of cashmere, trimmed with fur. Will require 2 yds. cashmere; 8 yds. fur; 2 yds. satin ribbon for bows.

No. C 14.—The Diana Hunting Jacket, embroidered with braid. It is single-breasted, tight-fitting, and is fastened by numerous buttons. Will take 2½ yds. cloth; 24 buttons; 2 pieces of braid.

No. C 15.—The Suez Jacket, made of *poult de soie*, trimmed with braid, and having an opening at sides filled in by numerous *plissés* of satin. Will require to make, 6 yds. silk; 1 piece braid; 18 buttons.

No. C 16.—The Croisette Mantle with Dolman sleeves, of grey cloth, trimmed with a handsome pattern in braiding. Will take 3 yds. material; 1½ pieces of braid.

No. C 17.—The Dieppe Hubbard Jacket, ornamented with buttons and button-holes of satin, and having wide sleeves and pleating at back: the neck is finished by a velvet collar. Will take 3 yds. material; 36 buttons; 1 yd. satin; ½ yd. velvet.

No. C 18.—The London Visite Mantle of velvet *broché*, trimmed with *chenille* fringe and Spanish lace. The front is ornamented by a lace *jabot*, and the back by a handsome satin sash. Will take 4 yds. velvet; 6 yds. *chenille* fringe; 24 yds. lace; 2½ yds. wide ribbon for sash.

No. C 19.—The Denbigh Cloth Visite Mantle, trimmed with fur. Will take 3 yds. cloth; 6 yds. fur; 12 buttons; 1½ yds. of satin ribbon for bow at neck.

No. C 20.—The Jean tight-fitting, double-breasted Jacket of cloth. It is pleated at back, and trimmed with cuffs, pocket, and shawl-collar of brown velvet: all the edges are finished by three rows of stitching. Will take 2½ yds. cloth; 18 buttons; ½ yd. of velvet.

No. C 21.—The Versailles Waterproof Mantle, composed of a deep, full cape, and a skirt edged with a *plissé*: the back is ornamented by a handsome velvet ribbon bow. Will take 5 yds. material; 18 buttons; 4 yds. velvet for sash and bow at the neck.

No. C 22.—The Lincoln single-breasted Ulster, trimmed with *brandebourgs* down the front and on the pockets and sleeves. Will take 3½ yds. cloth; 24 *brandebourgs*; 48 buttons.

No. C 23.—The Alexandria tight-fitting Ulster, trimmed with *plissés* and a cape: the back is of a very pretty and novel form. Will take 4½ yds. cloth; 18 buttons.

No. C 24.—The Overland Ulster, double-breasted trimmed with pleats at sides, and having wide sleeves forming cape: the back is left open from a few inches below the waist. Will require 5 yds. material; 18 buttons.

#### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, and 3.

#### PLATE THE SIXTH.

Fig. 1.—(53).—The Edmée Afternoon Promenade Costume of grey cashmere, trimmed with braid embroidery; the jacket is single-breasted in front, and at back forms loops falling on a *plissé*; the pockets, cuffs, and collar are of the embroidery; the overskirt is laid in folds in front, and well draped at back on an underskirt made of numerous flounces. Will take 12 yds. material; 24 buttons; 2 pieces of braid for embroidery.

Fig. 2.—(54).—The Marcelle Costume of *beige* material: the body is pointed in front and puffed up behind, and trimmed with *revers* and collar of *plissé* and *bouillonné* satin. The overskirt is laid in folds and trimmed by a band of satin in front and around the drapery at back: the underskirt is composed of two *bouillonnés* and gathered flounces. Will require 12 yds. material; 1½ yds. satin; 18 buttons.

Fig. 3.—(55).—The Nelly Promenade Costume of Cheviot, trimmed with *ficelle* lace; the body is pointed in front and *bouffant* at back, and is trimmed with the same material laid in folds. The overskirt is well draped back and front, over an underskirt composed of four *plissé* flounces. Will require 12 yds. material; 3½ yds. lace; 18 buttons.

Fig. 4.—(56).—The Marian Morning Promenade Costume of black cashmere. The body is pointed in front, *bouffant* at back, and trimmed with collar, cuffs, and bands of satin. The overskirt is well draped back and front, and is trimmed by *revers* of satin: the underskirt is composed of double box pleats. Will require to make, 12 yds. material; 1½ yds. satin; 18 buttons.

Fig. 5.—(57).—The Dinorah Morning Promenade Costume of Cheviot, trimmed with velvet: the body is pointed in front and puffed up behind, and is trimmed with *revers* and cuffs, edged with velvet. The overskirt is laid in elegant folds in front, and is draped gracefully at back and trimmed with a band of velvet all round: the underskirt is made with long pleats, trimmed with a band of velvet. Will take 12 yds. material; 3 yds. velvet; 18 buttons.

Fig. 6.—(58).—The Lili Outdoor Costume of cashmere, trimmed with Scotch plaid: the body is pointed in front and *bouffant* behind, trimmed with collar, cuffs, panier, and *gilet* of Scotch plaid: the *gilet* is *bouillonné* in front and gathered down to the point of the body: the panier is gathered round the edge of bodice: the underskirt is trimmed with two draperies, opening in front on a gathered and *plissé* skirt: the back is well draped. Will require 12 yds. material; 2½ yds. Scotch plaid.

#### PLATE THE SEVENTH.

This Plate contains the Reverse Views of the Jackets, Mantles, &c., illustrated on Plate 4.

#### PLATE THE EIGHTH.

Fig. 1.—(C 25).—The Babette Mantilla made of cashmere, trimmed with two rows of lace and *passementerie*; the back is prettily *bouillonné* with satin, and trimmed with lace, terminating by a handsome



ton went alone to the Chase, and saw Sir Robert Dangerfield.

In the sombre shadows of the library, where the firelight flickered over the heavy furniture, and brightened the rich binding of the books, Mrs. Hamilton confessed the shameful part she had played in wrecking the life of Alice Liddell.

Face to face with a wronged husband's sorrow, with the wild words of Harry Guest yet ringing in her ears, and deeper yet, the sight of the white face in the coffin before the eyes of her mind, she was constrained to tell the whole truth.

She kept back no single item of her deceit and treachery from the first to the last; she began at her interview with Alice on the day of Harry Guest's departure, and ended with the suppression of the last letter which came to the Vicarage on the morning of Alice's wedding-day.

Sir Robert Dangerfield had need of all his patience, and need of all his manly forbearance, when that part of the story was told, and when he produced the envelope which he had found on the floor of his wife's room, after her sudden death, a bitter cry escaped from his lips.

That cry was echoed by the unhappy woman at his side, and in that moment she saw the full effect of her deadly work, and drained to the dregs the bitterest cup of anguish and unavailing remorse.

But in the end, Sir Robert Dangerfield forgave her. Her grief was so terrible, and his anger so useless, that he suffered himself to be persuaded, and gave her in a few broken words the pardon for which she begged so humbly.

And so that page of life was turned over for all of those who had known Alice Dangerfield.

The dead girl lay in her last resting-place, and across that grave the men who loved her had clasped pardoning hands, and there one of them—the worse wronged of the twain—had vowed to help the young and luckless lover.

To pardon this other wrong was a harder thing, but Robert Dangerfield did it wholly, sincerely, and from the bottom of his soul, so that she who had done the wrong went "with a broken spirit and a contrite heart," on her way, grateful and comforted.

\* \* \* \* \*

At noon on the following day, Sir Robert Dangerfield sought an interview with his lawyer, Mr. Marston, of Deepton.

As he alighted from his horse at the office, he met Harry Guest at the doorway, and paused to speak to him.

"I have been to see if Mr. Marston could help me in any way, Sir Robert," said Harry, in a shame-faced manner, for he was by no means proud of his honest poverty (few young people are).

"And will he do so?" eagerly enquired the baronet.

Harry Guest shook his head, and replied sadly,

"No; he says that he has satisfactorily filled my place, and has no other vacancy to offer."

"I will see Mr. Marston myself," said Sir Robert, "and if you will look me up at the Chase this evening, I hope I may be able to tell you something to your advantage, as the newspaper advertisements say."

"You are very good to me, Sir Robert," replied the young man, frankly.

"I want to be good to you," was the grave reply; "I have promised to be good to you, and to try to help you forward in the world."

Their hands met as the elder man spoke, and a close and hearty clasp was exchanged between them.

"Now, while I am talking to Mr. Marston, and trying to do you some good, I want you to do something for me, Mr. Guest."

"Yes?" questioned the young man.

"I want you to go to Dangerfield Vicarage, and say a kind word—a word of forgiveness—to Mrs. Hamilton.

"Not yet—not yet," cried Harry Guest, "not so soon; I will try to forgive her, but not yet."

Sir Robert Dangerfield sighed.

"I have forgiven her," he said gently.

"But what was your wrong when compared with mine?" cried the impetuous young man,

"We will say no more," replied Sir Robert, and Harry Guest never knew of that worst wrong of all, the suppression of his last letter to Alice Liddell.

"I shall see you this evening," said the baronet, as he opened the inner door of Mr. Marston's office.

"Certainly," replied Harry Guest, and so they parted.

Sir Robert Dangerfield had provided for a private interview with his man of business by a letter sent on the previous evening, so Mr. Marston was alone and quite disengaged when his most important client entered.

After the usual civilities had been interchanged, coupled with a few words of condolence on the part of the lawyer, Sir Robert proceeded to state his business.

At the first mention of Harry Guest's name, a peculiar *wooden* expression settled on the

lawyer's face, and though he gave his whole attention to the subject thus opened, it appeared that he did so with an effort, as if it were a bore to him, or a matter of very slight and unimportant issue.

The change of countenance did not escape the quick eyes of Sir Robert Dangerfield, but he excused it in his own noble way by thinking,

"Harry Guest is nothing to him, or at most, a former clerk who left his service, doubtless, with the hope of improving his circumstances, so that it is impossible he can feel an interest in him, or that he should desire to serve him as I do. I have great cause to try to benefit him, this man has none."

It was hard, dry work to get any particulars from Mr. Marston concerning his former clerk.

The baronet learned at the outset that Mr. Marston had no vacant desk in his office, and he gleaned as quickly, from his manner, that he had not even the remotest intention of making one vacant for the purpose.

"I think it is very good of you, Sir Robert, to be interested in this young man, but you must not be quixotic about him, or expect other people to be so."

"I do not expect it," was the mild reply, "but I wish to help him, I have a strong reason for helping him."

"Indeed," was the grave reply, the cold, hard eyes reading his secret meanwhile, and knowing well that the bond between the two men was the new-made grave of Alice Dangerfield. "Indeed, but you know nothing of this young man, Sir Robert."

"Very little," admitted the baronet, "but I am much interested in him, and I am anxious to know something of his antecedents, in order that I may the better serve him."

"Ah," was the cool reply, "but suppose he has no antecedents."

"But he must have had parents, a home, friends——"

"No, he had not," said Mr. Marston, "that is, his parents died in his infancy, his home was nothing more than the cot of an honest working woman who brought him up; no friends but myself."

"Poor fellow!" murmured Sir Robert, involuntarily.

"I took him into my office as soon as he could write," the lawyer went on, ignoring his client's apparently uncomplimentary interruption, "and he might have remained with me had he chosen, but he wanted, as they all do, 'to better himself.'"

"Not an unnatural desire on the part of a

young man," and Sir Robert thought of the tender love-story, the little pensive idyll, which had been the young man's impetus to better things, and he sighed deeply.

"Oh no, not unnatural," conceded Mr. Marston, "he had a perfect right to do as he chose, of course; but since he left me at a disadvantage to suit his own purposes, it is hardly to be expected that I should disarrange my own improved plans, to accommodate him when his wild, foreign schemes have broken down and left him penniless."

Sir Robert looked up as the lawyer spoke, struck by a strange tone in his voice as he uttered the last syllables of his remark. There seemed to be a ring of savage triumph in his accents, but the face was calm and the eye was clear as the listener perused his countenance, and Sir Robert decided that his ears had played him false.

"You knew his parents?"

"Yes," was the somewhat impatient reply, "I knew his father well—and suffered by him—and I knew his mother—a little."

"Suffered by his father," put in Sir Robert, "in a pecuniary way, you mean, I suppose; he occasioned you money losses."

"Of course," replied Mr. Marston, and this time Sir Robert clearly detected the latent sneer in his tone, "what other troubles except money troubles could touch a dry old chip like me."

"But you took the boy?"

"Not I," retorted the lawyer; "I used what little was left after his father's death to bring him up in an humble way, and I paid him a clerk's salary when he was old enough to earn it. That was all I did for him. And it seems I did too much if he presumes upon it to think I shall find him employment every time he chooses to ask for it."

"I will not trouble you further concerning Mr. Harry Guest," said Sir Robert, a little haughtily. "I thought it better to confer with you first, as you seemed to be the only person who knew anything of him or his belongings; but I see you are not interested in him."

"No, Sir Robert," was the curt reply, "nothing that concerns Harry Guest, as he is called, is interesting to me."

## CHAPTER XVI.

### IN THE BROWN SHAKESPEARE.

The early evening was closing round Dangerfield Chase as Sir Robert alighted from his horse, and, giving the animal in charge of a waiting groom, entered the house, and retired

at once to his own particular *sanctum*, the library.

This room had fewer memories of his lost happiness to disturb him than any other apartment in the house, for Alice had scarcely entered it during their brief courtship, nor had she visited it on the fatal evening of their return.

Here among the splendid collection of books, partly his own, partly that of his brother, the late Sir George (who had been also somewhat of a scholar, and yet more an artist,) he had spent many a quiet hour before the lovely shadow of Alice Liddell had crossed his life to trouble the depths with an unknown emotion, born both of joy and sorrow.

Here, too, he had come in the first flush of his happiness to muse on his betrothal, and to think of the grand full life which he and Alice should lead together in the coming future.

Here he had been seated on the night of their return to Dangerfield, calmly reading his accumulated store of letters, while in the fair, large chamber above, with its oriel window faintly tinted by October moonlight, Alice, his wife, had met the King of Terrors alone.

But here she had never sat with him; here there was no favorite nook, no favorite chair sacred to her use; here she had never stood by his side either in summer sunshine or winter gloaming, and so the room, as I have said, had fewer memories for him, and was, therefore, the more bearable in his widowed state.

Sir Robert had dined in Drepton earlier in the afternoon, and when he closed the door behind him, he stirred the fire into a blaze and sat down by the newly-kindled lamp to spend the evening alone.

The table was loaded with newspapers, pamphlets, magazines, literary and scientific, which had accumulated during the early days of his desolation. He took up one after another, but all failed to claim his attention.

His mind was still busy with the morning's interview, and despite his strong common sense and dislike of the romantic side of life, he could not thrust from his mind the idea that there was more in the life-story of Harry Guest than Mr. Marston chose to reveal.

He recalled the lawyer's closing words when their interview ended.

"Nothing that concerns Harry Guest—as he is called—is interesting to me."

*Harry Guest—as he is called.*

Did this mean that he had the right to another name, and if so, what was that name which was suppressed and kept secret even from its owner, and what rights and advantages be-

longed to that name of which he was equally defrauded?

His mind dwelt incessantly on this topic, and he became more and more fixed in his resolution to discover the true parentage of this young man whom Alice had loved.

It seemed indeed to him the first step to take in order to help him; but the more he reflected on the subject, the more thoroughly he became convinced that he must seek no help from Mr. Marston.

It almost appeared that the cold, wily lawyer had some reason for refusing to give particulars of the young man's birth; some reason—an old grudge perhaps—for preventing his advancement in life.

Sir Robert turned the matter over and over in his mind until it had a strange fascination for him, and he became at length aware that he was suffering the thing to assume an undue proportion of his thoughts.

He determined to wait until Harry Guest himself arrived, and then to question him closely concerning every recollection of his early life, and to piece to this all information connected with the way in which he had spent his youth, and with what manner of people.

Having arrived at this determination, he rose and went to one of the book-cases, casting his eyes over the well-filled shelves in search of a volume to his mind.

Finding nothing to suit his fancy on the lower shelves, he mounted the steps used for the purpose, and examined the upper rows.

Here the dust of many years lay, for the books on the top shelves had been especially the property of his late brother, and had remained undisturbed since his death.

His eye was caught by the title of a large volume in glossy brown calf, and golden letters on a scarlet ground

SHAKESPEARE.

"Ah! the old book," he cried aloud, "the dear old Shakespeare George and I used as boys. Perhaps the grand old master's is the only strain which can soothe me to-night."

So saying, he took the volume from its place, and, gently wiping the dust from its covers and edges, carried it to the table, and arranging the shade of the lamp to his satisfaction, he sat down to read.

He looked first at the name on the fly-leaf: it was that of his brother, in the handwriting of their father; but his eye was caught by a faint tracery lower down on the page, in which the words

*"George Dunboyne Dangerfield from his father."*



were re-produced in a flowing, feminine, but unformed hand.

Sir Robert looked at the writing closely. It was faint and pale, and looked like the ghost of the burly characters above, which, though brown with age, were broad and clear.

"Who could have written this?" he thought; and he was puzzled.

Their mother had died long before Robert's memory served him; sisters they had none, nor any girlish friend who had been intimate enough to scribble in one of the Dangerfield books.

His mind, already keenly on the alert, seized on this new riddle with avidity, and he hastily turned the leaves of the volume over to search for another specimen of the mysterious penmanship.

As he did so, a sheet of drawing paper, having upon it a water-color sketch, fell to the ground. Sir Robert Dangerfield picked it up.

It was nearly the same size as the book, and had evidently been placed in the volume for the purpose of pressing.

It was the portrait of a very lovely girl in the first spring-tide of her innocent beauty, fresh, *debonnair*, and pure as the morning. Large brown eyes looked candidly at Robert Dangerfield, and black curls, soft and silken as an infant's, clung in tendrils round the open brow.

There was something familiar in the face, in the eyes, in the shape of the forehead, and he cast about in his mind to find whom the picture resembled.

While thus musing, he turned the sketch round in his hand.

There was writing on the reverse side. One glance showed him the words had been written by his brother George. The sentence ran,

*"My wife Henriette, at seventeen."*

The picture dropped from Sir Robert's hand, and he gazed dumbly at the floor in sheer amazement.

(To be continued.)

## TEL-EL-KEBIR.

SEPT. 13TH, 1832.

Again victorious! England stands  
The sword of conquest in her hands,  
Mother and mistress of the lands!

Again victorious! let the cry  
Of anarchy be hushed and die,  
Shame wraps the flag of Arabi.

Again victorious as of old,  
Smile, mighty mother of the bold,  
When Tel-el-Kebir's tale is told.

Not with the iron hail of guns,  
But with cold steel, thy gallant ones  
Writ red their name as Britain's sons.

What lion courage in them woke,  
As o'er the carnage and the smoke  
The tender eastern morning broke.

The old fierce war-lust unsubdued  
Sprang in their spirits as they stood  
With steel uplift, athirst for blood.

Not man to man, but one to ten,  
Our gallant soldiers battled then,  
Ah, God be thanked for Englishmen!

Like blinding hail blow followed blow,  
Until the forces of the foe  
Fell back with awful overthrow.

Look, England, look across the sea,  
Great hearts have thought and fought for thee  
To keep thine old supremacy!

Stand, England, on thy rocky coast,  
Before the nations make thy boast,  
Thou hast no dread of foreign host.

No angry frown, or furtive sneer  
Of nations far, or nations near,  
Can wake in thee a pulse of fear.

Dear England, crowned with victory,  
Lift now thy voice, and o'er the sea  
Call thy brave heroes home to thee.

Let clash of bells and roll of drum  
Be heard above the city's hum,  
As from mown fields of death they come.

Not man to man, but ten to one,  
They fought for England, fought and won,  
Let England's welcome be, "Well done!"

Stretch out thine hands with greeting proud,  
And if among the *vivas* loud,  
Some tongues be silent in the crowd:—

And if the laurels greenest grown,  
Only on coffin lids be strown,  
And if poor women weep alone:—

Yet, England, Mother of us all,  
We grudge thee not the sons that fall,  
God bless the banner—and the pall!

God bless the cause that Britain shields,  
And give the sword that Britain wields  
A thousand yet unconquered fields!

HARRIETT STOCKALL.

## The Court and High Life.

THE Court remains at present at Balmoral, where Her Majesty with the Princess Beatrice and Duchess of Connaught have been since the end of August. The Duke and Duchess of Albany arrived at

Balmoral on the 12th September, having been cruising in the yacht *Lively* since the Duke's recovery from his recent indisposition; during which he was nursed with unremitting care and tenderness by his young wife. It is now to be hoped that the country will have many opportunities of becoming acquainted with the amiable and engaging Duchess of Albany. The period of mourning for the death of her sister the Princess of Wurtemberg, was followed so closely by her royal husband's illness that we have, as it were, only yet heard by report of the charming qualities of this latest addition to the bevy of fair ladies who lend brightness by their presence to our Court, and aid by their efforts the many works of charity which are brought under their notice.

Their Royal Highnesses met with a truly Scotch welcome, and as their arrival occurred about the same time as the reception of the news respecting the victories in the East, the double event was made the occasion of great and characteristic rejoicings.

Their Royal Highnesses the Prince and Princess of Wales with their sons and daughters, returned from the continent on September 14th and left the next day for Abergeldie accompanied by the King and Queen of Greece.

The Queen, and the nation at large, received with unalloyed pleasure the gratifying testimony of Sir Garnet Wolseley of the gallant behaviour of H.R.H. the Duke of Connaught in the Eastern campaign.

Prince and Princess Christian with their family are still on the continent.

H.R.H. the Princess Louise and the Marquis of Lorne have been for a lengthened tour to California.

The Empress of Germany has been ill from the effects of a fall, but is now better. Her place in the festivities attendant on the autumn manoeuvres was supplied by the Crown Princess. Prince Rudolph and Princess Stephanie of Austria were among the illustrious guests at Berlin on the occasion.

The King and Queen of Denmark have been staying with their daughter, the Princess Thyra, Duchess of Cumberland, at Gmunden.

The Duke and Duchess of Sutherland are staying at Dunrobin with a family party.

Lady Brooke has given birth to a son, and the town of Warwick was *en fête* with great rejoicing over the heir of the old house of Warwick.

The marriage of the Earl of Durham to Miss Ethel Milner will take place at the end of October.

The marriage of Lord de Freyne and Miss Marie Georgina Lamb was to take place at the end of September.

A marriage is arranged between Mr. Sidney Osborne, eldest son of the Rev. Lord Sidney Godolphin Osborne and Miss Margaret Hammersly.

Among other deaths in upper circles we may mention those of Lady Louisa Ramsay, sister to the Marquis of Tweeddale; the Right Hon. Sir G. Grey, Bart., G.C.B.; Mrs. Hamlyn Williams; Miss E. Le Poer Trench; and Miss Stonor, cousin of Lord Camoys.

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

*Pluck* is still running successfully at DRURY LANE, and a new impetus has been given to *The Roman* at the PRINCESS'S, by the re-appearance of Mr. Wilson Barrett and Miss Eastlake in the principal characters. *Romeo and Juliet* continues to fill the LYCEUM to repletion, and completely satisfy the countless admirers of Mr. Henry Irving and Miss Ellen Terry. *Drunk* is crowding the ADELPHI, Mr. Reade's great moral drama being an undoubted success. *Money* continues to attract at the VAUDEVILLE, and a new burlesque drama, by Mr. R. Reece, entitled *Little Robin Hood*, is successful at the GAIETY. *Patience* is still running at the SAVOY, and *Boccaccio* at the COMEDY. Mrs. Langtry has had a most successful short season at the IMPERIAL, appearing for twelve nights only, previous to her departure for America.

## THE NEW FEATHER FABRIC.

A specimen of a very novel fabric for Autumn and Winter Mantles has been sent to us for inspection by that enterprising gentleman, Mr. Francis Gibson, of 13, Eglinton Street, Glasgow. The material is very beautiful, real feathers being woven into the texture; the surface is soft and glossy in the extreme, while for lightness and warmth a garment made of this novel material must be unapproachable. We have seen nothing so pretty for a long time, and should recommend our fair readers to make a trial of it.

## DESIGNS IN KILTING.

At the Technical School Exhibitions recently held at Bradford and Penzance were shown some admirable specimens of Kilting and Box-Pleating designs which were worthy of notice, with the appliances used to produce them. We were particularly struck with a pretty horizontal box-pleated arrangement suitable for the flounces now so fashionable, and also with the diagonal kilting for trimming bodies, collars, and cuffs of dresses. We understand that the Slide Measure and Kilting Frame are supplied by Mr. James Graham, of Bradford, the proprietor, also the various appliances necessary for producing the different effects in kilting and box-pleating, and we are sure that any dressmaker or mother of a family would find money well laid out if used to purchase such aids to dressmaking as those must be which can produce such neat and elegant trimmings as the kiltings, &c., which we have referred to.

## Correspondence.

\* \* Owing to press of matter we are compelled this month, to answer our correspondents by post.

# DEVERE'S PARIS MODEL PATTERNS,

## Price 3d., 4d., 6d., 7d., and 9d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

### THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM SEPT. 30th TO OCT. 31st, 1882.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED

#### NOTICES TO CORRESPONDENTS.

\*.\* All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one day, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

#### PATTERNS POSTED IN ENVELOPES.

It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1½d. each pattern. If two or more patterns are ordered at once, extra postage must be enclosed. We provide envelopes. Stamps for postage must be sent with the order.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

#### PINNED-UP PATTERNS.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern of the garment is also required to cut out by, instead of unpinning the pinned one, this extra pattern must be paid for.

#### \*.\* PARIS MODEL PATTERNS FOR LADIES.

All out for Chest measures of 34½ inches only, unless otherwise stated.

#### DRESSES AND COSTUMES.

Price 6d. each.

UNLESS OTHERWISE STATED.

- No. 6.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.  
 „ 7.—Indoor Toilette. Draped polonaise tunique, with waistbelt.  
 „ 8.—Princesse Dress with long full train.  
 „ 9.—New Princesse Robe for Morning wear. Medium train, moderately full at back.  
*Large-sized Patterns.*  
 „ 10.—Princesse Dress for a chest measure of 43 inches.  
 „ 11.—Polonaise Princesse for a chest measure of 44 inches.  
 „ 12.—The Montebello Tea Gown. Watteau style.  
 „ 13.—Swiss Belt for gathered Bodice. 3d.  
 „ 5a.—Princesse Night Dress.  
 „ 142.—The new Mother Hubbard Shoulder Cape. 4d.  
 „ 227a.—The New Diamond Apron, with gathered front. Ladies' size, 4d.; Child's size, 3d.  
 „ 232.—The Aberdeen Morning Costume. Gathered body, with suisse belt, tablier, and bouffant. 7d.  
 „ 384.—Young Lady's Afternoon Costume. Draped polonaise. 6d.  
 „ 400.—The Alexandra Promenade Costume. Draped tunique, polonaise, draperies and bouffant. 9d.  
 „ 480.—The Dunmore Promenade Toilette. Corsage a revers, with deep basques; overskirt and bouffant. 6d.  
 „ 482.—The Hebe Promenade Costume. Polonaise a gilet. 7d.  
 „ 483.—The Heliotrope Visiting Costume. Corsage a gilet, draped tunique and bouffant. 6d.  
 „ 21.—Grenadine polonaise, with pleated front. 6d.

- „ 22.—The Lucia Promenade Toilette. Open corsage a basques, draped overskirt and bouffant. 6d.  
 „ 23.—The Nerissa Promenade Costume. Pointed corsage a revers, paniers, and bouffant. 6d.  
 „ 24.—The Steeplecock Promenade Toilette. Pointed corsage, draped tunique, and bouffant. 7d.  
 „ 492.—The Cecily Costume. Pointed corsage, draped paniers, and bouffant. 7d.  
 „ 493.—The Micheline Travelling Costume. Corsage redingote, draped overskirt, and bouffant. 9d.  
 „ 496.—The Courtown Promenade Costume. 6d.  
 „ 14.—The Voyageuse Costume for Travelling. Corsage a basques, with gathered cape, draped overskirt, and bouffant. 6d.  
 „ 15.—The Eglantine Toilette. Pointed polonaise corsage, draped overskirt, and bouffant. 7d.  
 „ 16.—The Kathleen Costume. Pleated corsage, paniers, draped tunique, and bouffant. 7d.  
 „ 17.—The Theodora Promenade Toilette. Corsage a paniers, draperies and bouffant. 6d.  
 „ 18.—The Adele Carriage Toilette. Princesse Corsage a gilet, draperies and bouffant. 9d.  
 „ 19.—The Ruby Costume. Gathered corsage with cape, paniers, and bouffant. 9d.  
 „ 20a.—The Dorothy Promenade Dress. Corsage a basques, draperies, and bouffant. 9d.  
 „ 21a.—The Boughton Costume. Pointed corsage, draped overskirts, and bouffant. 9d.  
 „ 22a.—The Folkestone Promenade Costume. Corsage a gilet, draped overskirt, and bouffant. 9d.  
 „ 24a.—The Colquhoun Afternoon Costume. Corsage, with pleated gilet, draped overskirt, and bouffant. 6d.  
 „ 25a.—The Talbot Travelling Dress. Corsage polonaise, and draperies. 6d.  
 „ 26.—The Clemence Toilette. 6d.  
 „ 187.—Princess Morning Dress. 6d.  
 „ 167.—Morning Toilette. 6d.  
 „ 27.—Morning Promenade Toilette. Corsage basques, draped overskirt, and bouffant. 6d.  
 „ 403.—The Tremayne Costume. Pointed corsage, paniers, and bouffant. 6d.  
 „ 28.—The Montrose Promenade Costume. Draped polonaise. 6d.  
 „ 29.—The Westminster Visiting Costume. Pointed corsage, drapery, and bouffant. 6d.  
 „ 30.—The Clementine Reception Toilette. Corsage polonaise, drapery, and bouffant. 6d.  
 „ 31.—The Malta Morning Costume. Corsage, with pleated basques, drapery, and bouffant. 7d.  
 „ 32.—The Sophie Visiting Costume. Corsage a basques, with revers, tablier, and bouffant. 7d.  
 „ 33.—The Biarritz Promenade Costume. Corsage a basques, with cape, draperies, and bouffant. 9d.  
 „ 34.—The Rosslyn Afternoon Toilette. Corsage a panier, with gilet, draperies, and bouffant. 7d.  
 „ 35.—The Chesham Promenade Costume. Corsage a basques, tunique, and bouffant. 7d. Pleated underskirt 6d. extra.  
 „ 37.—The Bedford Promenade Costume. Pleated jacket, draperies, and bouffant. 6d.  
 „ 38.—The Lisbon Washing Dress. 9d.  
 „ 33.—The Torquay Promenade Costume. Corsage a revers, draped overskirt, and bouffant. 7d.  
 „ 40.—The Athole Visiting Costume. 9d.  
 „ 41.—The Aldershot Morning Costume. Pointed military corsage, draped overskirt, and bouffant. 7d.  
 „ 42.—The Montrose Black Cashmere Costume. Double-breasted polonaise a revers. 6d.  
 „ 43.—The Moscow Afternoon Walking Toilette. Hassar jacket, military style. 6d.

#### PATTERNS FOR OCTOBER, 1882.

##### Plate 1.

- „ 44.—The Felicitie Afternoon Toilette. Polonaise a revers, with pleated back skirt. 6d.  
 „ 45.—The Fitzwilliam Afternoon Promenade Costume. Draped overskirt and bouffant. 6d. (The Corsage is given full-sized with this No.)  
 „ 46.—The Aline Promenade Costume. Pointed corsage, draped overskirt, and bouffant. 7d.

##### Plate 2.

- „ 47.—The Osborne Visiting Costume. Pointed corsage, draped tablier, and bouffant. 6d.  
 „ 48.—The Cadogan Reception Costume. Pointed corsage a revers, draperies, and bouffant. 7d.  
 „ 49.—The Fawn Afternoon Promenade Costume. Polonaise a paniers. 6d.

##### Plate 3.

- „ 50.—The Edinburgh Promenade Costume. Pointed corsage, draped tunique, and bouffant. 6d.  
 „ 51.—The Louise Afternoon Costume. Pointed corsage a revers, paniers, and bouffant. 9d.  
 „ 52.—The Donna Reception Toilette. Pointed corsage, draped tunique, and bouffant. 7d.

#### OCTOBER, 1882.—Continued.

##### Plate 4.

- „ C 13.—The Lorine Winter Mantelet, with square ends. 6d.  
 „ C 14.—The Diana Hunting Jacket; tight-fitting, single-breasted. 6d.  
 „ C 15.—The Suez Jacket, novel form. 6d.  
 „ C 16.—The Croisette Mantle, with Dolman sleeves. 6d.  
 „ C 17.—The Dieppe Hubbard Jacket. 6d.  
 „ C 18.—The London Visite Mantle. 6d.  
 „ C 19.—The Denbigh Cloth Visite. 6d.  
 „ C 20.—The Jean tight-fitting double-breasted Jacket, with back pleats. 6d.  
 „ C 21.—The Versailles Waterproof Mantle, with draped cape. 7d.  
 „ C 22.—The Lincoln Ulster, single-breasted, military style. 7d.  
 „ C 24.—The Alexandria Ulster, tight-fitting, single-breasted, with cape. 7d.  
 „ C 24.—The Overland Ulster, double-breasted Visite style, with side pleats. 7d.

##### Plate 6.

- „ 53.—The Edmee Afternoon Promenade Costume. Corsage a basques, with pleats at back, draped tablier, and bouffant. 9d.  
 „ 54.—The Marcelle Costume. Pointed corsage, draped overskirt, and bouffant. 7d.  
 „ 55.—The Nelly Promenade Costume. Pointed corsage, with gathered drapery, overskirt, and bouffant. 9d.  
 „ 56.—The Marian Morning Promenade Costume. Pointed corsage, draperies, overskirt and bouffant. 9d.  
 „ 57.—The Dinorah Morning Promenade Costume. Pointed corsage a revers, overskirt, and bouffant. 7d.  
 „ 53.—The Lily Outdoor Costume. Pointed corsage with gilet, draped paniers, and bouffant. 9d.

##### Plate 8.

- „ C 25.—The Babetto Mantilla. 6d.  
 „ C 26.—The Pippa double-breasted Jacket, with turndown collar. 6d.  
 „ C 27.—The Lucile Visite Mantle. 6d.  
 „ C 28.—The Elizabeth Demi-Saison Visite, with deep pointed collar. 6d.

#### NEW SERIES OF UNDERSKIRTS.

Suited for the Dresses in the above list.

Sixpence and Sevenpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.  
 2.—Dress Skirt, walking Length; (Trotteuse.)  
 3.—Dress Skirt, medium train.  
 4.—Dress Skirt, long round train.  
 5.—Dress Skirt, long square train.  
 The above set of five dress skirts is supplied, for 1s. 9d. or any three for 1s. 1d.  
 „ 212.—Short skirt with moveable train, with illustration and description. 7d.  
 „ 212a.—Kilted Skirt, walking length. 7d.

#### MOURNING COSTUMES.

Price 6d. Each.

- M 1.—Deep Mourning Costume, for a parent.  
 M 2.—Mourning Costume, pointed corsage & tunique.  
 M 3.—Mourning Visite Mantle.  
 M 4.—Mourning Puletot, double-breasted.  
 M 5.—Widow's Mourning Dress. Corsage and open tunique.  
 M 6.—Half-Mourning Costume. Basquine a gilet and open tunique.  
 M 7.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.  
 M 8.—Mourning Costume. Corsage-Redingote and skirt.  
 M 9.—Mourning Costume. Corsage and Tunique.  
 M 10.—Deep Mourning Costume.  
 M 11.—Outdoor Mourning Visite. (The skirt is of the usual form.)  
 M 12.—Half-mourning Pelorine Mantle, with pointed ends.  
 M 13.—Half-mourning Costume. Corsage a gilet and draped upper skirt.  
 M 23.—Mourning Costume. 9d.

\*.\* For Underskirts, see above.



# DEVERE'S PARIS MODEL PATTERNS, PRICE SIXPENCE EACH, UNLESS OTHERWISE STATED.

## LADIES MANTLES, PALETOTS, PELISSES, &c.

Price 6d. and 7d. Each.

### AUTUMN AND WINTER MANTLES.

- 20.—The Josephine Mantilla.
- 25.—The Margaret Pelisse, with wide sleeves.
- 36.—The Cliveden Travelling Ulster, with wide sleeves.
- 784.—The New Double-breasted Redingote Ulster, seam at waist. This is the style sometimes called the Ladies' Coaching Coat.
- 240.—Double-breasted Tailor-made Jacket. 6d.
- 764a.—Redingote Jacket. 6d.
- 768.—Newmarket Jacket. 6d.
- 734a.—Single-Breasted Ulster. 6d.
- 769.—The Coaching Ulster. 6d.
- C 1.—Autumn Visite. 6d.
- C 2.—Tailor-made Jacket. 6d.
- C 9.—Long Pelisse for Autumn. 7d.
- C 10.—Visite Mantle. 6d.
- C 11.—Mantilla. 6d.
- C 12.—The Phyllis Single-breasted Tight-fitting Jacket, with deep collar. 6d.
- 317.—Rotonde, or circular fur-lined cloak. 6d.
- 399.—The Finesse Redingote Jacket. 6d.
- 214.—The Olivette Jacket. Double-breasted. 6d.
- 806.—The Rubens Jacket, double-breasted. 6d.
- 414.—The Conyers Jacket. Double-breasted redingote style. 6d.
- 430.—The Hettie Jacket, tight-fitting, single-breasted. 6d.
- 442.—The Claremont Long Pelisse. 7d.
- 417.—Visite Mantle. 6d.
- 471.—Visite Mantle. 6d.
- 472.—The Cheviot Travelling Cloak. 6d.
- 474.—Manteau Visite. 6d.
- 485.—The Decies Mantilla. 6d.
- 404.—Pelisse. 7d.
- 405.—The Leicester Visite. 6d.

### USEFUL STANDARD STYLES.

- 423a.—Sealskin Jacket, with a seam in the back, rather close-fitting. 6d.
- C 3.—Waterproof, with deep Cape.
- C 4.—New French Mother Hubbard Mantle.
- C 5.—The Newmarket Jacket. Redingote style, and double-breasted.
- C 6.—The Rosetta Mantelet, a pretty summer style.
- C 7.—The Derby Dust Cloak. Visite style.
- C 8.—Cloth Visite. 6d.

### NEW SLEEVES 3d. EACH.

- A.—Sleeve of  $\frac{1}{2}$  length for demi-toilette.
- B.—Sleeve with three rows of puffs.
- C.—Abbe Sleeve, with Cape.
- D.—Tight-fitting buttoned Sleeve, with two puffs back seam.
- E.—Tight sleeve, with scollops and puff, buttoning four buttons.
- F.—Tight sleeve, with three puffs at back.
- G.—Tight sleeve, fashionable style, with high armhole.
- N.B.—Any of the Sleeves shown on our Plates Costumes may be had separately, price 3d. each.

## JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 11 years of age; 11 years and upwards, 6d.

- 219.—The Effie Promenade Jacket for a young lady of 15 or 16. 6d.
- 228.—Child's Pinafore. 3d.
- 229 & 229a.—Pinafores for children of 3 years old. 3d.
- 232.—The Coquette Ulster for a girl of 10. 3d.
- 233.—The "Comfortable" Ulster for a young lady of 13. 6d.
- 308.—Little Girl's Sailor Costume. 3d.
- 310.—The Isabella Jacket for a child of six. 3d.
- 311.—The Madeline Paletot for a girl of eight. 3d.
- 313.—The Camille Cloak for a girl of ten. 3d.
- 325.—Little Girl's Ulster, with Cape. 3d.
- 341.—The Gervaise Paletot for Girl of 9d. 3d.
- 343.—The Germaine Ulster for a Child of 6. 3d.
- 343a.—The Adelina Ulster for Girl of 13. 3d.
- 339.—Baby's first Pelisse, with Cape.
- 109.—Outdoor Jacket for a girl of six or seven.
- J 1.—Lawn Tennis Pinafore for a girl of 7 or 8.
- J 2.—The same Pinafore, for a girl of 11 to 12.
- J 5.—Man of War suit for a boy 9 or 10 years. 6d.
- J 6.—Boy's Sailor's Suit, age 7 to 8. 6d.
- J 7.—Boy's Sailor's suit, age 10 to 11. 6d.
- J 13.—Princesse Dress for a child of 4.
- J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- J 15.—Ditto ditto for a girl of 14. 6d.
- J 16.—Princesse Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.
- J 23.—Princesse Frock with low neck and short sleeves for a child of 6. 3d.
- J 24.—Princesse Dress for a Girl of 15. 6d.
- J 25.—Princesse Polonaise for a Girl of 14. Chest measure 20 inches.
- J 26.—The Olga Demi-anison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.
- J 31.—The Lucy Cloth Paletot for a girl of 6 or 7.

## JUVENILE COSTUMES—Continued.

- J 32.—The Cecile Visite for a girl of 10.
- J 33.—Mother Hubbard Mantle for a girl 11 or 12. 6d.
- J 34.—Girl's Paletot, S.B., age 14. 6d.
- J 36.—The Susanne Costume for girl of 8. 3d.
- J 37.—The Butterfly Costume for child of 3. 3d.
- J 38.—The Holland Costume for girl of 10. 3d.
- J 39.—Costume for girl of 12. 6d.
- J 41.—The Amelia Costume for girl of 8. 3d.
- J 42.—The Henriette Toilette for child of four. 3d.
- J 44.—The Eva Costume for a girl of 10. 3d.
- J 45.—The Feauvette Frock for a girl of 8. 3d.
- J 46.—The Elinella Toilette for child of 9. 3d.
- J 47.—The Narcisse Costume for girl of 12. Double-breasted jacket, with drapery and bouffant. 6d.
- J 48.—The Pet Frock for child of 4. 3d.
- J 49.—Little Boy's Dress, age 7. 3d.
- J 50.—The Fanchette Coat for child of 8. 3d.
- J 51.—Pleated Blouse for boy of 9. 3d.
- J 52.—The Claudine Dress for girl of 14. 6d.
- J 53.—The Clotilde Outdoor Toilette for child of 10, 3d.
- J 54.—The Nina Long Jacket for child of 8. 3d.
- J 55.—The Florence Jacket for girl of 14 or 15. Single-breasted, with collar. 6d.
- J 56.—The Marie Costume for girl of 11. 6d.
- J 57.—Outdoor Costume for young lady of 15 or 16. Double-breasted corsege, drapery, and bouffant. 6d.
- J 58.—The Ottoline Costume for girl of 13. 6d.
- J 59.—The Robiutte Jacket. Double-breasted, with cape, for girl of 9. 3d.
- J 60.—The Claribel Ulster, with pleated body and cape, for young lady of 15 or 16. 6d.
- J 61.—The Maggie Costume, with pleated jacket, for a girl of 11. 6d.
- J 62.—The Gertie Cheviot Costume for girl of 11. Pointed corsege, with papiers. 6d.
- J 63.—The Myra Double-breasted Jacket for girl of 12. 6d.
- J 64.—The Lily Alpaca Costume for girl of 8. 3d.
- J 65.—Single-breasted Ulster for a girl of 16. 6d.
- 337.—Princesse Dress for a Girl of 12.
- 337a.—Robe Princesse for a girl of 9 years old.
- 769a.—Newmarket or Redingote Ulster, with seam at waist for a girl of 12 or 13. 6d.
- 379.—The Pussy Coat for child of five. 3d.
- 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.
- 340.—The Louise Coat for a child of five. 3d.
- 339.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.
- 333.—The Juana double-breasted Coat for a girl of fourteen to sixteen. 6d.
- 444.—Toilet for a Girl of 12 to 16. Draped polonaise a gilet. 6d.

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\* \* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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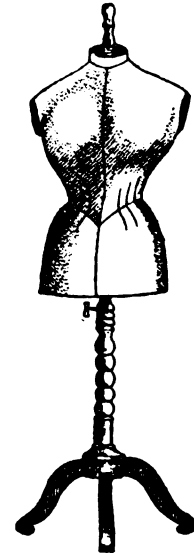
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C29

November 1882.

Plate 1

The World of Fashion.





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*November 1882*

*The World of Fashion.*

*Plate 3*



November 1882

The World of Fashion.

Plate 4





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



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C 29

PLATE 2.



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PLATE 3.



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PLATE 4.



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69

Full-sized patterns numbered as above may be had from the Editors, price from 6d. to 9d each.





C 31

C 34

C 33

C 32

C 31

C 30

Full-sized Patterns, numbered as above, may be had from the Editors, price Sixpence and Sevenpence each.

November, 1882.

Plate 6.

The World of Fashion.





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# The World of Fashion.

Plate 7.

November, 1882.





*Full-sized patterns numbered as above may be had from the Editors, price 6d. each.*

November, 1882.

*The World of Fashion.*

*Plate 8.*

# LE MONDE ÉLÉANT OR THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 707.

NOVEMBER, 1882.

Vol. 59.

## Observations

### ON LONDON FASHIONS.

Winter being now close upon us, both manufacturers and *modistes* are busy preparing the novelties in dress which a change in season demands. The principal materials in vogue for the new costumes are the new repped silks, black and colored, plain velvet and velveteen, Sicilienne, cashmere and satin. Almost all cloth dresses are now tailor-made, and nearly all are trimmed in some manner, more or less profuse, with braid.

The favorite style for cloth and other dresses, is the short jacket, made either single or double-breasted, the edges being cut in tabs or battlements, edged with braid or silk cord. The fronts may be plain or braided like 65 on plate 3, and the jacket is intended to be worn over a skirt of a different though harmonious color. Green is a very favorite tint for these charming little jackets. Our fair friend the Comtesse de B. mentions them in her Paris Letter as being much worn in the "gay city."

The pointed body with long coat tails at back keeps its place as a favorite style, and so does the body pointed back and front over a full panier overskirt. Some very charming illustrations of these styles will be found on figs. 60, 67, 76, and 77, on plates 1, 4, and 8.

*Gilets* or waistcoats, real or simulated, still form an important part of a new costume. The style is a pretty one and may be copied at small cost, as many ladies have small pieces of rich and bright materials which do admirably for the purpose; and the sombre look of a black, dark-green, or dark-brown costume is immediately relieved by the introduction of a bright *gilet* in the front of corsage.

Dresses of all kinds are made with greater simplicity this winter; there are fewer gatherings, fewer frills, fewer *plissés*, in fact less material altogether is used, but we find that old line of Ingoldsby

"What its quality wanted, he made up in quantity,"

is quite reversed, for the plainer the make of the dress, the richer is the material required to be.

The same may be said of mantles. We see fewer of the fussy Hubbard styles, where gatherings of a thin material supplied the necessary warmth and solidity of appearance, and more of the plain Visite or Dolman, cut in materials of remarkable richness, such as rich corded silk with *appliquée* flowers of *broché* velvet, plush with handsome raised flowers, and cashmeres covered with a close and intricate pattern of rich silk braiding. Fur is much used, and so are bands of ostrich feather trimming.

There is great variety displayed in trimmings this season, the principal novelty being chenille, which is used in many ways, and always with a satisfactory result; the chenille fringes in particular are very beautiful, being in fact quite works of art, and imparting a *cachet* to the costumes they adorn, which is otherwise unapproachable. Lace is much less used, fur and braiding having usurped its place, as being more suitable for heavy garments; but ribbons are worn in great profusion, the newest and richest style being of ribbed satin, while some lovely painted ribbons, both wide and narrow, are introduced for evening wear.

For trimming ball and dinner dresses, however, lace holds its own, accompanied by a profusion of flowers. Tulle is growing rapidly into favor again for the skirts of ball dresses, and appears to great advantage when covered by a silken network of some vivid and contrasting color. Sometimes this pattern of the network is accentuated by beads, pearls, sequins, or other similar adornment, but in most cases it is plain, and is always edged with handsome fringe to match.

There is no change to chronicle in the form of hats or bonnets. The newest styles will be found on our plates. Feathers of all kinds will be the principal trimming for winter chapeaux of every description, flowers being just at present out of favor for the purpose.

## OPINIONS OF THE PRESS.

We have to return our sincere thanks to the British Press for the many kindly notices that they have accorded to this Magazine, and for their appreciation of our efforts to improve the style of Ladies' Dress in this country, by the exclusive selection and representation of such costumes only as are in accordance with the canons of good taste. We regret that our space but rarely allows us to reprint any of these excellent notices. We cannot, however, refrain from quoting a portion of a review of our Journal which appeared in *The Brighouse Gazette* for October 7th, 1882:—

"THE WORLD OF FASHION, October.—Into the mysteries of skirts, dresses, capes, coats, jackets, bonnets, and hats the ordinary reader cannot be expected to enter with enthusiasm, but he may wish to be informed—after looking at the elegant, neat, useful, and altogether unobjectionable shapes and designs given in this number—who are responsible for the horrid distortions of outline seen too often in the streets and public assemblies. There would be an end to unhealthy and injurious styles and a dissolution of monstrosities if the elegant and reasonable suggestions of this magazine were fully taken up. The dress reform league may accomplish something even in its extreme way of doing things, but in the very possible examples of the "World of Fashion" (as in this month, for instance) there appears more hope. Let it go forth that the fashion is to be for comfort, use, and natural effect, and then the contortionists of stuffs may be pretty quickly effaced."

## OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
October 24th, 1882.

Ma Chère Amie,

We can now speak with certainty about the Winter fashions, for all the novelties have been exhibited and selected. Many *outré* fashions have been brought to light, but the good taste of the buyers has soon laid them aside; we will, therefore, only speak of those styles that will be most in favour.

First, we will look to the Hats and Bonnets. These are mostly made with plush, are either very large or very small, and trimmed with feathers, particularly cock's feathers, which are often the sole trimming of the hat. Flowers are not discarded, but feathers are more fashionable.

Wings and heads of birds are also much worn, particularly on felt hats. Large crowned hats are trimmed with narrow ribbon, fastened with buckles, and a large *touffe* of feathers or flowers. Strings to bonnets are worn either wide, or very narrow: both are fashionable and becoming.

Gloves continue to be worn very long, slightly wrinkled on the arms, and worn over the sleeves.

Dresses for this winter are very much trimmed with braid and brandebourgs, and made much more simply than before, of rather heavy materials, and sober in colour. *Moiré*, or watered silks, are quite gone out, but satin and large-flowered velvet are quite the new style; for the front of dresses large flowered brocade takes the lead, trimmed with plain satin or velvet, or even cashmere.

The Redingote Jacket has lost favour: a small jacket, like Nos. 71 and 73 in your Plates, has taken its place. This Jacket is so very popular that I fear for its long duration; it is highly trimmed with *soutache* or braid; it is certainly very becoming, and

looks very young when well made, and of a contrasting colour to the costume. The most favourite colours are blue, purple, green, and black. It is even made in Jersey material, trimmed with gold or silver buttons, and looks very well.

Another style is the Jacket worn with the *gilet*. This Jacket is made with large revers in front, and two coat tails at back; a black jacket, with a white *piqué gilet*, looks very becoming.

The new Collar, which is much worn by our fair beauties, is made of black velvet, and worn next to the skin, with only a small edge of white collar showing: cuffs to match. This is thoroughly in imitation of the *officier* collar.

As half short sleeves keep their ground, gloves with fur cuffs, or large separate fur cuffs, will be fashionable.

A great variety of Cloaks and Mantles will be worn this winter. The seal-skin will always be the first in favour; next comes the cloth Mantle, trimmed with fur. For evening wear, the long *cachemire* shawl, made to fit like an ordinary *Visite*, will be much appreciated; it was already seen last year, but as it then required cutting, few ladies cared thus to sacrifice a handsome shawl. This winter they can be made without being cut,\* and look even better, so arranged, than before; that is the reason why they will be more *en vogue*.

These Cloaks are of great use as wrappers, and much less cumbersome than as shawls; they are trimmed with fringe all round, and *passementerie* at back, or made with a velvet collar and front band of a contrasting colour, and matching the lining, which can be made of plush, satin, or silk.

Many Winter Mantles will be very long and full, so as to nearly cover the skirt, which remains short and narrow.

COMTESSE DE B—.

## THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsu Place, Kensington, London, W.

## THE RAYNHAM CORSAGE-A-GILET, (63.)

The pattern which we have chosen to present with this month's number is that of the Raynham Corsage-a-Gilet, which is shown on the third figure of our second plate. The pattern is given full-sized, and consists of six pieces, viz.: front, back, sidepiece of back, *gilet*, revers, and sleeve. The pattern is very simple to make up, and has a very elegant appearance, as shown by our colored plate. The fulness to be taken out of the front to form the shape, and to regulate size of waist, is marked by rows of pricking, and a row of pricking on the *gilet* also indicates where it should be joined to the front. The notch on the revers shows where it should join the front and back of neck at the shoulder seam. The underside of sleeve is marked by pricking. The back is left open at about an inch-and-a-half below the waist, and is slightly cut away; the opening thus made should be filled in by a handsome pleating, as shown in the engraving which represents the back view.

\* Patterns of the Shawl *Visite* may be had of the Editors, price 9d. each.



## Description Of the Plates of Costumes.

Full-sized patterns of all the *Dresses, Casques, Pelisses, &c.*, on these Plates are supplied at the nominal prices of from 3d. to 9d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

\*\*\* The Reverse Views of all the Costumes on Plates 1, 2, 3 and 4 will be found on Plate 5.

### PLATE THE FIRST.

Fig. 1.—(59).—The Marseilles Promenade Toilette of grey cloth and cashmere: the coat-jacket is made very long behind, and is open in front at waist to show the *gilet*. It is ornamented with braid *passementerie*. The overskirt is made of cashmere, gathered in the middle of front, and well draped at back over a long *plissé* cloth underskirt. Will require 15 yds. cloth; 4 yds. cashmere; 6 buttons, and *passementerie* trimming for the back, sleeves, and neck.

Fig. 2.—(60).—The Courtenay Visiting Costume of maroon Irish poplin, trimmed with embroidery; the body is pointed back and front, and trimmed with a cape, draped from the neck. The overskirt consists of a panier drapery, elegantly looped up behind with a bow; the underskirt is slightly full, and is edged with embroidery and three *plissé* flounces; the back falls gracefully. This costume will require 14 yds. material; 8 yds. embroidery; 12 buttons; 1½ yds. of ribbon for bow.

Fig. 3.—(C 29).—The Listowel Long Visite Mantle of *cachemere de l'Inde*, trimmed with Chenille fringe, braid, and *brandebourgs*. Will require 5 yds. *cachemere*; 18 yds. fringe; 6 *brandebourgs*; 12 yds. braid.

### PLATE THE SECOND.

Fig. 1.—(61).—The Olive Reception Toilette of satin and brocade. The body is made round, edged with a *plissé* drapery, under which starts a redingote, laid in folds, and well draped up at back. The body, of olive satin, is open *en V*, and trimmed with bias bands, and loops of satin. The front of skirt is made of brocade, ornamented with a folded drapery of satin, fastened in the centre by a black jet buckle: the skirt is edged by three *plissés* flounces. Will take 18 yds. satin; 1 yd. brocade; 4 yds. narrow satin ribbon.

Fig. 2.—(62).—The Beryl Dinner Toilette of blue satin, trimmed with Spanish blonde lace: the body is made *en cuirasse* and is *bouffant* at back; the sleeves are short, and the low neck is open in front *en V*, trimmed with a chemisette of *crepe lisse* and *crepe lisse plissé*; on the shoulders are bows of blue satin; the lace flounces are sewn on a skirt of blue satin. Will require 10 yds. satin; 6 yds. wide lace; 10 yds. narrow lace; 2 yds. *crepe lisse*; 8 buttons.

Fig. 3.—(63).—The Raynham Promenade Costume of prune cashmere, trimmed with bands of plush: the body is made *en cuirasse*, trimmed in front with *revers* of plush and small *brandebourgs*, and at back by an opening filled in with a fan-shaped *plissé*. The overskirt is draped in folds and edged with a band of plush and gathered flounces; the back is well draped. Will take 12 yds. cashmere; 2 yds. plush; 9 *brandebourgs*; 8 buttons. (We give the pattern of *Corsage* full-sized with our present number.)

### PLATE THE THIRD.

\*\*\* This plate is headed by three HATS of the latest style.

The first is of grey felt, lined with red plush; the crown is trimmed with two rows of red plush ribbon, fastened by a buckle and a rosette.

The second is of brown felt, trimmed with brown velvet and feathers.

The third, of dark blue felt, is trimmed with grey flowers and grey velvet.

Fig. 1.—(64).—The Vesta Promenade Costume of brown cloth, trimmed with braid. The jacket opens in front on a *gilet*, and forms two long points. The neck is trimmed with a shawl-collar, and four rows of braid are placed at all the edges. The overskirt is well draped, and edged by a small *plissé*; a long double-pleated flounce forms the underskirt. Will require 14 yds. material; 18 yds. braid; 18 buttons.

Fig. 2.—(65).—The Mousquetaire Promenade or Travelling Costume of dark-green cloth, trimmed with *brandebourgs* and braid. The jacket is long and tight-fitting, and is ornamented with *brandebourgs* and olive buttons: the skirt is ornamented in a similar manner, and is well draped back and front on a *plissé* underskirt. Will take 6 yds. cloth; 18 buttons; 24 ornaments; 48 yds. braid.

Fig. 3.—(66).—The Priscilla Afternoon Toilette of grey Cheviot, made *froncé* back and front, and drawn in at the waist by a velvet band, from under which starts the overskirt, which is draped sideways by a sash falling on the underskirt, which is composed of a deep *bouillonné* and a pleated flounce, edged by a *plissé*. Will take 12 yds. Cheviot; 1½ yds. narrow velvet; 1½ yds. of piece-velvet for sash, collar, and cuffs.

### PLATE THE FOURTH.

\*\*\* This Plate is headed by three stylish FICHUS.

The first is made of brown plush and blue satin, arranged as a pointed collar, and embroidered with floss silk, and edged with lace.

The second is a red Pekin collar, worn over a small round cape of cream satin, edged with lace.

The third is a plastron of red Pekin, having a black beaded collar.

Fig. 1.—(67).—The Beaumont Afternoon Toilette made with a long redingote, having a large collar and *revers*; the front is double breasted. The overskirt is of the favorite style, pleated across the front, well draped at back on a long *plissé* underskirt. Will require 13 yds. material; 12 buttons.

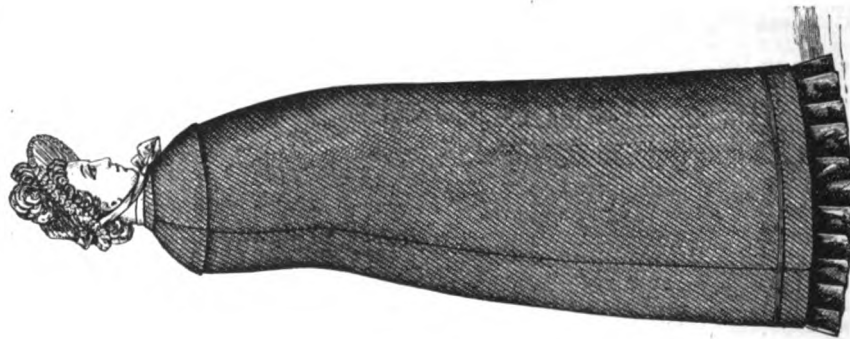
Fig. 2.—(68).—The Hastings Reception Toilette of black satin. The body is pointed in front, forming coat-tail at back, from whence start the back draperies. The skirt is composed of a *bouillonné*, folded drapery, and a *plissé* flounce laid in pointed pleats, falling over two small flounces. Will require to make, 16 yds. satin; 18 buttons.

Fig. 3.—(69).—The Mabel Overcoat Ulster, single-breasted, and ornamented with a Cape. The lower edge is cut in battlements at front and sides, and the back has full pleats. Will take 5 yds. Cheviot; 36 buttons.

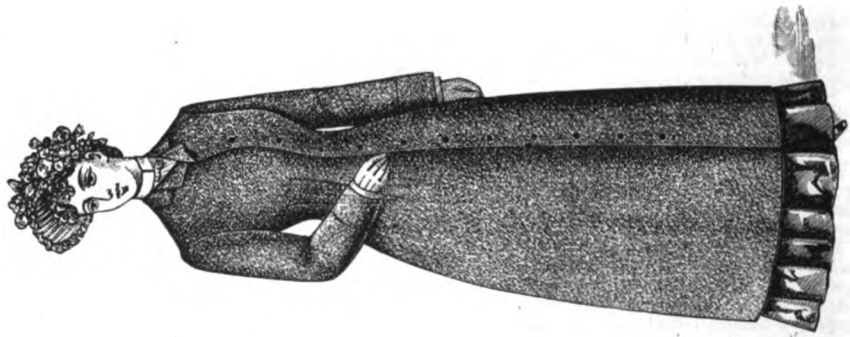
### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated on Plates 1, 2, 3, and 4.

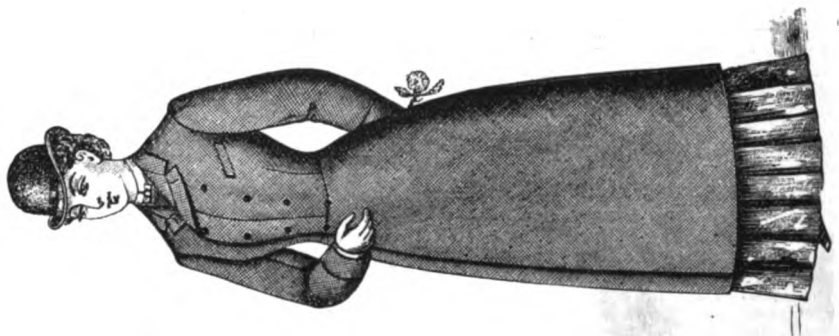
LADIES' FASHIONABLE TAILOR-MADE GARMENTS.



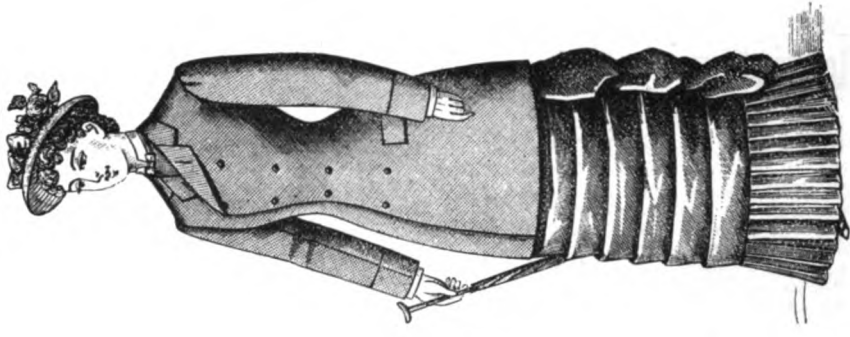
859



856



857



858

Illustrations of the New "STAR" Patterns of Ladies' Tailor-Made Garments, cut in BROWN PAPER, Price 6d. each.  
N.B.—Each "STAR" Pattern is supplied in Five sizes, viz: for Chest Measures of 30, 32, 34, 36 and 38 inches. Set of Five sizes for 2s. 6d. post-free.  
*Order by number as above, stating Chest Measure required, from the "STAR" PATTERN OFFICE, 1, Kelsao Place, Kensington, London, W.*

November, 1892.

The World of Fashion.

Plate 9.

## PLATE THE SIXTH.

Fig. 1.—(C 30).—The Emma Winter Cloak, Visite Style, made of cloth, trimmed with fur and braid. Will take 3½ yds. cloth; 6½ yds. fur; 18 yds. braid.

Fig. 2.—(C 31).—The Zoe Jacket of brown cloth, trimmed with pipings of brown satin and buttons. Will take 2½ yds. cloth; 1 yd. satin; 16 buttons.

Fig. 3.—(C 32).—The Mona Coat of dark blue cloth, trimmed with astrakan and brandebourgs. Will take 2½ yds. cloth; 6 yds. fur; 9 ornaments; 14 olivets.

Fig. 4.—(C 33).—The Emilie Visite of olive-colored cloth, trimmed with darker colored plush, tassels, and braid. Will require 3½ yds. cloth; 16 yds. braid; 3 tassels.

Fig. 5.—(C 34).—The Leonie Jacket of black cloth, trimmed with braid and olives. Will take 2½ yds. cloth; 18 olives; 36 yds. braid.

Fig. 6.—(C 31).—The Charlotte tight-fitting Jacket of brown cloth, trimmed with braid. Will require 2½ yds. cloth; 18 yds. braid; 12 buttons.

## PLATE THE SEVENTH.

Fig. 1.—(70).—The Lindores Promenade Costume of French cashmere, trimmed with velvet. The polonaise forms paniers; is pointed in front, and well draped at back over an underskirt composed of four *plissés*. Will require 12 yds. cashmere; 6 yds. velvet ribbon; 18 buttons.

Fig. 2.—(71).—The Gilberte Promenade Costume. The jacket is cut in the latest style, the battlements being bound with plush; the front is trimmed with double rows of buttons. The overskirt is long and well draped back and front on an underskirt made of a long *plissé* flounce and *quilles* of plush. Will require 12 yds. material; 3 yds. velvet; 36 buttons.

Fig. 3.—(72).—The Sultana Afternoon Costume of Scotch plaid. The body is opened in front on a velvet *gilet*, and a band of velvet is arranged to simulate a point at front. The body is gathered on the shoulders and at waist; this forms the overskirt, which is draped on left side. This overskirt is then crossed by a drapery, starting from the back on right side and fastened on left side at back. The underskirt is composed of a long double-pleated flounce. Will require 14 yds. plaid; ½ yd. velvet; 12 buttons.

Fig. 4.—(73).—The Minetta Promenade Toilette of dark-green cloth, trimmed with braid. The jacket is double-breasted, trimmed with large collar and revers, and is cut in battlements round the edge, under which is fastened a small *plissé*. The overskirt is full and well draped, and is edged by bands of braid. The underskirt is composed of a long *plissé* flounce. Will take 8 yds. cloth; 24 yds. braid; 24 buttons.

Fig. 5.—(74).—The Daisy Morning Toilette of cashmere. The body is tight-fitting, and fastened at waist by a belt and buckle. The polonaise is laid in folds, starting from the waist, opening in front to show the underskirt, which is arranged in deep folds. Will take 12 yds. material; 2½ yds. velvet; 12 buttons.

Fig. 6.—(75).—The Nellie Morning Costume. The body is of cloth, the skirt of Cheviot. The jacket is tight-fitting and round; the overskirt full and well draped back and front on a *plissé* underskirt. Will require 5 yds. material for jacket; 10 yds. for skirt; 24 buttons.

## PLATE THE EIGHTH.

Fig. 1.—(76).—The Stafford Reception Toilette of black satin, trimmed with embroidery. The body is pointed back and front, trimmed with a shawl-collar

of embroidery, finished by a satin bow, and a chemise of *plissé* satin. The overskirt is laid in deep folds, well draped in front and at back on an underskirt made of numerous gathers and embroidered flounces. Will require 14 yds. satin; 9 yds. embroidery.

Fig. 2.—(77).—The Eccellenza Visiting Costume of velvet and satin. The body is pointed back and front, trimmed with a *bouillonné* and gathered *gilet*. The overskirt is arranged *en panier*, trimmed all round with beaded lace; it has a long handsome sash at back falling on an underskirt made of *bouillonnés* and flounces of black satin. Will require 9 yds. velvet; 2½ yds. beaded lace; 10 yds. satin.

## PLATE THE NINTH.

## LADIES' TAILOR-MADE GARMENTS.

Fig. 1.—(859).—The Coralie Circular Cloak of cloth, waterproofed by Devere's Receipt (sent post-free for three stamps). The garment is made to slightly define the figure at back, and is finished by a small shoulder cape.

Fig. 2.—(856).—The Brecknock Ulster, close-fitting and single-breasted, with turn-down collar and small revers. It buttons straight down the front, and all the edges are finished by stitching.

Fig. 3.—(857).—The Countess Coaching Coat of the favorite Newmarket cut. The garment is double-breasted, buttons to the waist, and has a turnover collar. There is a breast pocket, and all the edges are neatly stitched.

Fig. 4.—(858).—The Holyhead Travelling Jacket of cloth. This ladylike garment is cut without a seam at waist, and is double-breasted, with a turn-down collar and revers; it may also be made with a stand collar. There are pockets on the hips, and the edges may be stitched, or finished with a fine cord.

\* \* \* Patterns of the above garments, which belong to the new Series of "STAR" Patterns, may be had, each in five sizes for the following Chest measures—30, 32, 34, 36, and 38 inches, price 6d. each, on brown paper. The sets of five patterns are sent post-free, but for single patterns, or selections of different patterns, 1d. each pattern must be enclosed for postage.

## VOWED AT A GRAVE.

## A STORY OF TO-DAY.

By G. EWART FLEMING.

## CHAPTER XVII.

## FRUSTRATED RESOLVES.



O say that Sir Robert Dangerfield was astonished at the sentence written by his dead brother's hand on the reverse side of the water-color sketch, would be to give a very faint impression of the state of his mind on making the discovery.

It must be remembered that it came suddenly upon him, and at a moment when all his brain was on fire with speculations concerning the past history of the young man whom he had bound himself to protect by the vow made at his wife's grave.



The thought of Harry Guest had still been uppermost in his mind when the discovery was made, and it is small wonder that when Sir Robert began to recover his reasoning faculties a little, that he should run one train of thought into another, and in a blind and disconnected manner join his doubts concerning the parentage of his *protégé* to the romantic ideas which this discovery had led up to in his mind.

It must also be remembered that as a man of more than ordinary culture and research, his mind was oftener accustomed to deal with direct cause and effect than the ordinary class of mental faculties; and to a man who had been familiar for years with the wondrous, unexpected, and sometimes contradictory, workings of science, it was an easy matter to piece out to completeness a human story, if he once had the key.

The question was—Had he indeed found the key?

He accorded implicit belief to the simple statement written on the water-color drawing.

His own mind, in common with most those of learned and gifted men, had a singular singleness of idea, and was very free from double or involved motives.

The written sentence in his dead brother's hand, "*My wife Henriette*," was as convincing to his mind that his brother had been married, as if the fact had been solemnly sworn to by a host of witnesses.

Of that there was no doubt; and for the moment Robert Dangerfield accepted the fact without giving one thought to the practical necessity of proving that marriage.

Then if George—whom all the world had believed to be a bachelor—had been a husband, might he not also have been a father? And if so, where was the innocent offspring, the son or the daughter of George Dangerfield and Henriette his wife, while he, an interloper, was spending the revenues of Dangerfield Chase?

Robert Dangerfield rose from his chair. He replaced the sketch in the Shakespeare, and then carefully searched the volume for any further papers or other tokens which might throw a light on this newly-discovered mystery.

There was nothing, unless a few dried and discolored flowers might count, and these Sir Robert carefully collected, and placed all together with reverent hand upon the sketch. They may have been love-tokens, passed from one hand to the other; tokens which yet preserved a semblance of life when those loving fingers had long ago resolved themselves to their native dust; and as such Robert Danger-

field revered the senseless leaves and faded petals.

Then he shut the Shakespeare, and placed it, with its sacred enclosures, in a private drawer of his bureau, carefully locking it in.

A fine painting in oils of the late Sir George Dangerfield hung over the mantel-piece, the full light of the lamp shining on the expressive features. It was a beautiful picture, and showed the young baronet at his best, bright, handsome, and chivalrous, looking like a king with his eagle glance and a proud smile on his bearded lips.

The full dark eyes appeared to rest on his brother's with an intent gaze, and it seemed to Sir Robert's excited mind that there was trouble and questioning in their depths.

George Dangerfield had not long survived his father, and as the brothers had scarcely met since their early youth, there had been none of the usual fraternal confidences between them, but it seemed to the quiet man looking on his brother's face in the firelight, that it might have been better if they two had kept the cord of family love more closely drawn round them in the years gone by.

"Yes, right is right," said Robert Dangerfield at length, speaking to the picture; "if you married a wife, brother, and she is living, her home is here; if dead, her body shall rest by you, and if a child was born to you, he shall have his right as master of Dangerfield Chase."

The pictured eyes of dead George Dangerfield seemed to shine in the lamplight, and the smile on his bearded mouth grew, to Robert's fancy, more sad and sweet.

At the same moment a knock sounded at the door, and in answer to his quickly-accorded permission, a servant entering, announced,

"Mr. Harry Guest."

The young man came forward, his hand held out in grateful haste to greet Sir Robert.

As the baronet turned towards him, he was struck at once by a likeness.

The open forehead, with its clustering curls, and the soft dark eyes were those of Henriette in the water-color sketch; but the aquiline nose, the firm, proud lips, the noble poise of the head, came from another source, and Sir Robert's heart beat fast as he traced the young man's likeness to George Dangerfield.

This was what had puzzled him in a vague way even in the midst of his heavy sorrow when they met by Alice's grave; this was the familiar something of look, bearing, and voice, which had disturbed him at each meeting since that first sad time.

Sir Robert Dangerfield rarely drew conclusions, but when he did, they were swift and prophetic.

As he crossed the room to meet the young man halfway, and as he took his hand, he gave one look to the picture, and then fixed his eyes on the face of Harry Guest.

His heart whispered to him,

"This is my brother's son; the master of Dangerfield Chase must come to his own."

But he preserved his composure, and with calm kindliness bade the young man be seated.

The time was not ripe for speaking to him on this most important subject, and Sir Robert was too practical a man to dream of unsettling his young friend's mind by a relation of his new-formed suspicions, or to raise hopes of a goodly heritage in his heart, without finding due proof of what he stated.

He had loved his brother, and would gladly, with all the haste the law allowed, give up the heritage to that brother's son; but he loved Dangerfield also, the family name, the family honor, and more than all, the good reputation of his dead brother.

If another heir had a lawful claim to Dangerfield, in the name of God and right let him have it; he, Robert Dangerfield, would be the first to lead the *vivas* of welcome, but he must be brought in with credit and honor—credit to the living, honor to the dead.

There must be no question of doubtful legitimacy, no quibbles about a marriage certificate to tarnish the good old name, and—here the color rose unwontedly to Sir Robert's face—no spurious heir, the issue of his brother's sin and a frail woman's shame, must rule at Dangerfield.

But when all was proved and clear, when the name of Henriette was added in wedded honor to the long line of the dames of Dangerfield, when her dust was laid by that of her husband, then their son should come to his own, and the Vow at the Grave would have been faithfully kept!

These thoughts passed rapidly through Sir Robert's mind as he bade his guest welcome, and then proceeded to question him closely about his past life.

There was very little to tell.

Of his parents Harry Guest had no recollection. Not the faintest flicker of memory survived to show him one outline of his mother's face, nor to recall one tone of his father's voice; but while he spoke, growing strangely earnest as he proceeded, Sir Robert was again reminded of the sound of his elder brother's voice, and the conviction that this was indeed his brother's

son, strengthened in intensity.

Harry Guest spoke of his childhood spent in the cottage of the humble, hardworking woman who had nursed him, and who had died during the time of his employment by Mr. Marston; of his boyhood, when he picked up his meagre education at the National School; of the years in which he had served a somewhat hard and unsympathetic master in Mr. Marston's office, doing work which was merely the drudgery of a clerk, without the faintest hope of its leading to better or more remunerative toil.

His voice began to falter a little here, and his agitation increased as he was about to speak of the influence under whose magic he had determined to make a better thing of life, but Sir Robert interrupted him.

"No more," he said, "let that part of your past sleep. Such loss, such sorrow as mine and yours, will not bear discussing. Let us speak no more of what is gone by, but look onward to the future."

"Life lies yet before you, Harry," he went on kindly, and the young man smiled at hearing his christian name fall so softly from those grave lips, "and may hold many good things in the future, but first of all you have to get a living. Now tell me what you would like to do."

They talked far into the night; Harry Guest spoke out his inmost thoughts to this wise, kind counsellor, and Sir Robert listened, his heart warming ever more and more to the brave young fellow, whose honest manly nature became more apparent as he saw deeper into its depths.

Young, brave, pure, and true! Yes, the metal rang sound and well, and if his parents had been equally brave and pure, there was no blot on the escutcheon of the Dangerfields, and the bright young heir might claim his own with honor, and sit down among his people in peace.

The two men parted at length; Harry Guest had agreed to leave Deepton for a week on a walking excursion, during which time Sir Robert was to use his influence with the principals of a London bank to get the young man suitable employment.

Sir Robert sought his room soon after his visitor's departure, but little sleep came to him during the shortened night.

During that sleepless vigil, however, he decided on his plan of action with regard to Harry Guest, and his probable connection with the strange disclosure made to him by the sketch in the brown Shakespeare.

He had little, in fact no doubt that his application on Harry's behalf to his friends the

Brothers Brentward, would result in a post being found for him in the old-fashioned, flourishing bank. This would provide for him in the immediate present, and would besides be no bad business education for him, if in the course of events, he was called by his birthright to administer the revenues of a large estate.

And if these events proved to Sir Robert's satisfaction that Harry Guest was either not his brother's son at all, or if his son, not his lawful heir, then such a provision in life—that is, the means and chance of honorable toil for a handsome salary, was the best thing he could do for him, the surest and most certain way of redeeming his vow.

Harry Guest thus provided for, temporarily at any rate, Sir Robert Dangerfield felt that he should be free to turn his thoughts to another, a newer and more intricate matter, that of discovering whether the water-color sketch was verily the picture of his brother's wife, and to track out little by little, put together link by link, the whole concealed story of that brother's past.

Instinctively he felt that it would be useless to apply for help in this matter to Mr. Marston.

By the light of his discovery, and the new ideas of Harry to which that discovery had given birth, Robert Dangerfield felt doubly sure that there was some sinister reason for Mr. Marston's openly-expressed indifference to the future of the boy whose past was known alone to him, and a subtle vague instinct prompted him to commence his enquiries cautiously, and without any reference, direct or otherwise, to Mr. Marston.

Before retiring to his room Sir Robert had written his letter of application to Brentward Brothers, and his first act on the following morning was to start a mounted groom to post the letter at Finchester, time enough to catch the morning mail, thus ensuring the delivery of the letter in London the same day, and before closing-time at the bank.

That step taken, Sir Robert shut himself up in his study for the purpose of making a thorough and minute search among his brother's papers and books, in the hope that he might light upon some clue, however vague and small, which would point out a way towards the truth he desired to find and establish.

\* \* \* \* \*

The week came to an end.

Harry Guest had spent it "on the tramp" among the Welsh hills, and returned to Deepton looking very weather-beaten, both as to face

and raiment, but there was a steadier light in his eyes, speaking of sorrow subdued by the change, and a mind more at peace than when he started on his wanderings. Not that the shadow of his grief was lifted from him, he was to walk in that perhaps for months to come, but the natural elasticity of youth had exerted itself, and he was bearing his trouble better than he had expected to do.

On the day after his return he went to the Chase to see if Sir Robert had news for him concerning the desired appointment.

To his astonishment, he was received by the butler with deep grief, and the whole house had the hushed appearance of mourning.

Sir Robert Dangerfield was ill—dangerously ill, sick, it was feared, even to death.

His physicians agreed that the shock of his young wife's sudden death had been too great for him to bear, and he had succumbed to an illness, which proved to be brain fever.

A letter had been found addressed to Mr. Guest, which the butler handed to the young man, who took it, and after many enquiries, and many more expressions of sympathy, left Dangerfield Chase.

On arriving at his simple lodgings at Deepton, Harry broke the seal of the baronet's letter.

It contained an enclosure from Brentward Brothers, appointing him to an excellent post in their bank, and requiring his immediate services. There was a short note from Sir Robert urging the young man to repair without delay to London, and put himself at once at the disposal of his new employers. The letter touched lightly on a feeling of indisposition in the writer, but earnestly begged that no impediments, of his illness or otherwise, should be allowed to interfere with Harry's immediate departure. A cheque to cover the cost of travelling, and of an outfit suitable to his altered circumstances, was enclosed, its acceptance being asked in a few warm, generous words.

"God bless him," muttered Harry, the tears rising to his eyes. "I wish I had known him earlier, I think I could have even resigned my poor girl to him, had I known all. He is good to me, too good, and there he is in his grand home unconscious of my gratitude. I cannot even say good-bye, nor hear a 'God-speed' from my best friend."

(To be continued.)

## Correspondence.

\*.\* Owing to press of matter we are compelled this month, to answer our correspondents by post.



## BABY.

Father's darling, mother's blessing,  
 Little plaything, little pet,  
 Tiny hands for love's caressing,  
 Looks of gold and eyes of jet,  
 Little prince of tender bosoms,  
 Little king of loving hearts,  
 Little plant with thorns and blossoms,  
 Little player of many parts.

Little sum of all perfections  
 Unto those who love thee best,  
 Little ruler o'er affections,  
 Pure and true, and oft-expressed.  
 Mystic yearnings o'er thy future  
 Cloud thy mother's earnest eye;  
 Thou art hers to love and nurture,  
 Teach and train thee for the sky.

Father's darling, mother's blessing,  
 Ah! the little golden head  
 Never more will need caressing:  
 Baby blossom faded, dead.  
 Heavy lids, like rose leaves, cover  
 Eyes of jet, that sleep below;  
 Little hands are folded over  
 Little bosom, cold as snow.

Little heir to life immortal,  
 All too holy for our guest,  
 Thou hast gained the pearly portal,  
 Leading to the house of rest.  
 Here no longer ours to cherish,  
 Ours to guard from wind and sun;  
 Frail no more, nor doomed to perish,  
 Crowned before thy strife begun.

Gazing on thy spirit's casket,  
 Thy still bosom, lip, and brow,  
 Oft we summon faith, and ask it  
 What thy soul is doing now.  
 And it tells a cheering story  
 Of thy new-born wondrous grace,  
 Of the tender mystic glory,  
 Like a halo round thy face.

Of the strange new song thou singest,  
 Of the gold harp at thy side.  
 Of the amaranth crown thou flingest  
 At the feet of Him who died.  
 Of the holy, healing river,  
 Where, by God's own tender grace,  
 We shall join thee, and for ever  
 See the sunshine of thy face.

HARRIETT STOCKALL.

## FURS AND SEALSKINS.

Now that the winter season is fairly upon us, it behoves ladies to look to the re-modelling of their fur and sealskin garments, or to provide themselves with new ones. Our attention has been called to several styles of fur which are especially suited for the pretty, close-fitting Shoulder Capes which are so fashionable at the present time, and foremost among them are the specimens of Seal and Imitation Seal which are supplied by Mr. Francis Gibson, of 13,

Eglinton Street, Glasgow. Everyone knows, without our saying it, how very beautiful is the appearance of a Sealskin Cape or Jacket, and when we remark that the Imitation Sealskin supplied by the gentleman named, looks nearly as well as the real article, we are saying no more than the truth, and a garment made of it would challenge severe comparison both as to appearance and wear with one more than double its cost. The fine even edges of this imitation seal render it remarkably easy to make up, even at home, and we are sure that any lady who tries it will be quite satisfied with her purchase.

## ROWLAND'S ODONTO, OR PEARL DENTIFRICE.

This admirable preparation, which has been used for more than fifty years with unvarying satisfaction, is still foremost among the many preparations for the teeth. It is entirely free from any acid or mineral ingredients, and is thus rendered perfectly safe and harmless, both for children and adults. The Odonto is beautifully smooth and pleasant in use, having no gritty matter intermixed, and, while rendering the teeth pearly-white, and the breath fragrant, it at the same time strengthens the gums, and keeps them in a sound and healthy condition. It is necessary, however, in recommending this charming preparation, to caution ladies against being imposed upon by imitative and inferior articles; therefore, our fair friends should carefully observe that each box of the genuine "ROWLAND'S ODONTO" bears the Government Stamp.

## The Court and High Life.

**H**ER Most Gracious Majesty the Queen, with Princess Beatrice, have remained at Balmoral Castle during the month.

The Duchess of Connaught, with the infant Princess Margaret, remains the guest of the Queen, during the absence of her illustrious husband with his regiment in Egypt. The Duke and Duchess of Albany were at Balmoral until the middle of October, when they left on a visit to Blythswood, near Glasgow, and while there, their royal highnesses opened the School of Art Needlework in that city.

The Grand Duke of Hesse-Darmstadt (husband of the late Princess Alice,) with his son the Hereditary Grand Duke, and the Princess Alice of Hesse, have also visited the Queen in her Highland home, where the Duke enjoyed some excellent sporting.

It is understood that Her Majesty has graciously consented to open the New Law Courts.

Their Royal Highnesses the Prince and Princess of Wales left Scotland with their family about the middle of October. It is stated that in future their royal highnesses will not use Abergeldie Castle for their Scottish stay, but will reside in the shooting season at the prince's shooting-box at Birkhall. This change is regarded with immense satisfaction at Birkhall, the prince being eminently popular

on Deeside. The young princes, Albert Victor and George of Wales, have again left England. This time the purpose of their absence is to study modern languages on the continent. They will reside at present at Lausanne with their tutor, the Rev. Mr. Dalton. The Prince of Wales accompanied his sons to Lausanne on their departure from home.

The Duke and Duchess of Edinburgh, who returned from the continent with their family early in October, visited Bristol on Oct. 19th, for the purpose of attending a morning performance of the Bristol Musical Festival. A most hearty reception was accorded to the royal pair.

Prince and Princess Christian of Schleswig-Holstein have returned from the continent and taken up their residence at Cumberland Lodge, Windsor Park, for the winter.

The 51st birthday of the Crown Prince of Germany was celebrated at Potsdam on Oct. 18th with great public rejoicings and family festivities. Another anniversary interesting to the German nation occurred on the 26th, the 83rd birthday of Marshal Count von Moltke. On the 29th the hale old Field Marshal was presented with a testimonial by the members of the Grand General Staff, to commemorate the 25th anniversary of his tenure of office as their chief. The illustrious soldier is living quietly on his estate in Silesia.

Sir Garnet Wolseley, who will receive a peerage for his signal services in command of the army in Egypt, will be re-appointed Adjutant-General to the Forces on his arrival in England. He will probably take up his duties on the 1st of November.

There were great rejoicings at Hatfield recently on the occasion of the coming of age of the eldest son of the Marquis of Salisbury.

The Duke and Duchess of Norfolk, with the infant heir, have arrived at Arundel Castle for the winter.

## The Theatres.

### DEURY LANE.

The success of *Pluck* continues to be as signal as on its first production, and crowded audiences nightly testify to the genuine worth of the play, and the excellence of the acting. Mr. Augustus Harris continues to support the part of Jack Springfield with his accustomed spirit and skill, and he is ably supported by a carefully-selected and talented company. The scenery is wonderful, and now that habit has rendered its complications easy, moves without a single hitch, and produces the marvellous effects for which the dramas lately associated with this house have become famous. The *pièce de résistance* is preceded each evening by *Fogged*, in which Mr. John Morris appears to great advantage, making seven marvellous changes, and greatly delighting those of the audience who are lucky enough—or careful enough—to be in time to see him.

### HAYMARKET.

Here the return of Mr. and Mrs. Bancroft has been marked by a judicious revival of Mr. Tom Taylor's comedy, *The Overland Route*. The talented company which these popular artists have drawn round them render the fullest justice to the play, and the scenic effects are all that can be desired. The part of Tom Dexter is ably sustained by Mr. Bancroft, and Mr. David James plays Lovibond in truly humorous style. Mr. Alfred Bishop is most amusing as Sir Solomon Fraser, and Mr. Brookfield shows careful acting in the part of Colepepper. Of such artists as Mrs. Bancroft and Mrs. John Wood, as Mrs. Seabright and Mrs. Lovibond, it is unnecessary to speak; but all who have not seen them have yet to learn what comedy-acting may be in such practical hands. The comedy is preceded by a monologue, called *Nearly Seven*, very cleverly written and acted by Mr. Brookfield.

### THE PRINCESS'S.

Here *The Romany Rye* continues to reproduce his thrilling adventures every evening to delighted audiences, whom it is scarcely possible at all times to accommodate, so great is the number of people who throng to this favorite house. The part of Jack Hearne is again in the hands of Mr. Wilson Barrett, who invests it with a charm and grace which are entirely his own, and not to be copied or learned by even the most willing and ardent disciple. This return to the first cast has a double advantage, for it releases Mr. Willard from a rôle much less suited to him than his own, that of Philip Royston, the villain of the story. In this character Mr. Willard is inimitable, and it is in parts of this kind, doubtless, that Mr. Willard's name will live beyond his day. Mr. Speakman continues to make a thorough study and satisfactory effect of the character of Joe Heckett, losing no opportunity to fill the part with gesture and look, even where speech is denied him, by the smallness of the part. Mr. George Barrett, as Boss Knivett, is truly the life of the piece, and is eagerly watched for whenever he is due on the stage. Mr. Coote is very funny as Jabez Duck. Among other minor characters a word of praise must be spoken for the naughty little schoolboy who shows himself more than a match for the card trick on Hampton Racecourse. Miss Eastlake is fresh and charming as ever as Gertie Heckett, and Miss Emmeline Ormsby acts with much spirit and fire as Lura Lee. We understand that at the close of *The Romany Rye* a new drama of very powerful interest will be produced, the joint work of Messrs. H. Herman and H. A. Jones. To the facile pen of the first named gentleman we owe that charming adaptation of *Adrienne Lecouvreur*, in which Madame Modjeska created such a profound sensation; while Mr. H. A. Jones is known as the author of *The Clerical Error*, and of a most powerful drama (too little acted,) called *His Wife*, which was produced at SADLER'S WELLS, the celebrated Miss Bateman sustaining the leading character. Such a union of talent must needs produce great results, and we wait with some impatience to see the production of the new play.

### THE LYCEUM.

Here the great event has been the splendid revival of *Much Ado About Nothing*, which Mr. Henry Irving has placed upon the stage with a superb realism and faithful integrity of detail which must be seen to be believed. The part of Benedick, as taken by Mr. Irving, affords his countless admirers the opportunity of seeing him in comedy, and it is but little to say that our great actor more than realises the most enthusiastic anticipations. Miss Ellen Terry is perfect as Shakespeare's Beatrice—that lovely, wayward, loyal lady—and contributes her full share to the success of the play. The remainder of the powerful cast comprises Messrs. Terriss, Fernandez, Howe, Mead, Tyars, Glenny, Johnson, Calhaem, Carter, Archer, J. Robertson (with song), and Mr. Forbes Robertson; and Misses Millward, Harwood, Payne, &c.

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\*. All our patterns are posted at once on receipt of order, but, unless they are posted in envelopes, there may occasionally be a delay of one day, caused by the Government regulations for examining Book Packets. In case of further delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

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It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1½d. each pattern. If two or more patterns are ordered at once, extra postage must be enclosed. We provide envelopes. Stamps for postage must be sent with the order.

IN CONSEQUENCE OF THE GREAT INCREASE OF BUSINESS, NO NOTICE CAN BE TAKEN OF ANY ORDER THAT DOES NOT CONTAIN A REMITTANCE.

Correspondents are respectfully informed that no order can be executed unless the FULL AMOUNT is enclosed with it. Ladies will therefore oblige by always consulting the pattern list on pages 11 and 12, and thus prevent delay in the receipt of their patterns.

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### PINNED-UP PATTERNS.

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 15.—The Eglantine Toilette. Pointed polonaise corsage, draped overskirt, and bouffant. 7d.  
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 18.—The Adele Carriage Toilette. Princess Corsage a gilet, draperies and bouffant. 9d.  
 19.—The Ruby Costume. Gathered corsage with cape, paniers, and bouffant. 9d.

- 20A.—The Dorothy Promenade Dress. Corsage a basques, draperies, and bouffant. 9d.  
 21A.—The Boughton Costume. Pointed corsage, draped overskirt, and bouffant. 9d.  
 22A.—The Folkestone Promenade Costume. Corsage a gilet, draped overskirt, and bouffant. 9d.  
 24A.—The Colquhoun Afternoon Costume. Corsage, with pleated gilet, draped overskirt, and bouffant. 6d.  
 25A.—The Talbot Travelling Dress. Corsage polonaise, and draperies. 6d.  
 187.—Princess Morning Dress. 6d.  
 187.—Morning Toilette. 6d.  
 29.—The Westminster Visiting Costume. Pointed corsage, drapery, and bouffant. 6d.  
 30.—The Clementine Reception Toilette. Corsage polonaise, drapery, and bouffant. 6d.  
 31.—The Malta Morning Costume. Corsage, with pleated basques, drapery, and bouffant. 7d.  
 32.—The Sophie Visiting Costume. Corsage a basques, with revers, tablier, and bouffant. 7d.  
 33.—The Biarritz Promenade Costume. Corsage a basques, with cape, draperies, and bouffant. 9d.  
 34.—The Rosslyn Afternoon Toilette. Corsage a panier, with gilet, draperies, and bouffant. 7d.  
 35.—The Chesham Promenade Costume. Corsage a basques, tunique, and bouffant. 7d. Pleated underskirt 6d. extra.  
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 50.—The Edinburgh Promenade Costume. Pointed corsage, draped tunique, and bouffant. 6d.  
 51.—The Louise Afternoon Costume. Pointed corsage a revers, paniers, and bouffant. 9d.  
 52.—The Donna Reception Toilette. Pointed corsage, draped tunique, and bouffant. 7d.  
 53.—The Elmie Afternoon Promenade Costume. Corsage a basques, with pleats at back, draped tablier, and bouffant. 9d.  
 54.—The Marcelle Costume. Pointed corsage, draped overskirt, and bouffant. 7d.  
 55.—The Nelly Promenade Costume. Pointed corsage, with gathered drapery, overskirt, and bouffant. 9d.  
 56.—The Marian Morning Promenade Costume. Pointed corsage, draperies, overskirt and bouffant. 9d.  
 57.—The Dinorah Morning Promenade Costume. Pointed corsage a revers, overskirt, and bouffant. 7d.  
 58.—The Lili Outdoor Costume. Pointed corsage with gilet, draped paniers, and bouffant. 9d.

### PATTERNS FOR NOVEMBER, 1882.

#### Plate 1.

- 59.—The Marseilles Promenade Toilette. Long Coat bodice, paniers, and bouffant. 6d.  
 60.—The Courtenay Visiting Costume. Polonaise with cape, draperies, and bouffant. 9d.  
 C 29.—The Listowel Long Visite Mantle. 7d.

#### Plate 2.

- 61.—The Olive Reception Toilette. 9d.  
 62.—The Beryl Dinner Toilette. Low corsage a basques and draperies. 6d.  
 63.—The Raynham Promenade Costume. Draped overskirt and bouffant. 6d. (The Corsage is given full-sized with the present number.)

#### Plate 3.

- 64.—The Vesta Promenade Costume. Pointed corsage a gilet, draped overskirt and bouffant. 7d.  
 65.—The Mousquetairs Promenade or Travelling Costume. 7d.  
 66.—The Priscilla Afternoon Toilette. Gathered polonaise with drapery. 6d.

#### Plate 4.

- 67.—The Beaumont Afternoon Toilette. Double-breasted coat bodice, overskirt, and bouffant. 7d.  
 68.—The Hastings Reception Toilette. Pointed corsage, draperies, and bouffant. 9d.  
 69.—The Mabel Overcoat Ulster. Single-breasted, with cape. 7d.

### NOVEMBER, 1882.—Continued.

#### Plate 6.

- C 30.—The Emma Winter Cloak. Visite style. 6d.  
 C 31.—The Zoe Double-breasted Jacket, for cloth. 6d.  
 C 32.—The Mona Coat. 6d.  
 C 33.—The Emillie Visite. 6d.  
 C 34.—The Leonie Jacket. 6d.

#### Plate 7.

- 70.—The Lindores Promenade Costume. Draped polonaise. 6d.  
 71.—The Gilberte Promenade Costume. 9d.  
 72.—The Sultana Afternoon Costume. 9d.  
 73.—The Minetta Promenade Toilette. Double-breasted Jacket, with revers, draped overskirt, and bouffant. 6d.  
 74.—The Daisy Morning Toilette. Open polonaise. 6d.  
 75.—The Nellie Morning Costume. 6d.

#### Plate 8.

- 76.—The Stafford Reception Toilette. Pointed Corsage a revers, draped overskirt and bouffant. 6d.  
 77.—The Ececlenza Visiting Costume. Pointed corsage, with gathered gilet. Draped paniers. 6d.

C 38.—New Shawl Visite.—N.B. This pattern will enable ladies to drape Cashmere and Paisley Shawls into Visite form without cutting the shawl. One Shilling and Sixpence. This pattern is only supplied pinned-up.

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 M 9.—Mourning Costume. Corsage and Tunique.  
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 734A.—Single-Breasted Ulster. 6d.  
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 C 10.—Visite Mantle. 6d.  
 C 11.—Mantilla. 6d.  
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 .. C 61.—The Croisette Mantle, with Dolman sleeves. 6d.  
 .. C 17.—The Dieppe Hubbard Jacket. 6d.  
 .. C 18.—The London Visite Mantle. 6d.  
 .. C 19.—The Denbigh Cloth Visite. 6d.  
 .. C 20.—The Jean tight-fitting double-breasted Jacket, with back pleats. 6d.  
 .. C 21.—The Versailles Waterproof Mantle, with draped cape. 7d.  
 .. C 22.—The Lincoln Ulster, single-breasted, military style. 7d.  
 .. C 23.—The Alexandria Ulster, tight-fitting, single-breasted, with cape. 7d.  
 .. C 24.—The Overland Ulster, double-breasted Visite style, with side pleats. 7d.  
 .. C 25.—The Babette Mantilla. 6d.  
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 .. C 27.—The Lucille Visite Mantle. 6d.  
 .. C 28.—The Elizabeth Demi-Saison Visite, with deep pointed collar. 6d.  
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 417.—Visite Mantle. 6d.  
 471.—Visite Mantle. 6d.  
 472.—The Cheviot Travelling Cloak. 6d.  
 474.—Manteau Visite. 6d.  
 485.—The Decies Mantilla. 6d.  
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 .. 233.—The "Comfortable" Ulster for a young lady of 13. 6d.  
 .. 308.—Little Girl's Sailor Costume. 3d.  
 .. 310.—The Isabella Jacket for a child of six. 3d.  
 .. 311.—The Madeline Paletot for a girl of eight. 3d.  
 .. 313.—The Camille Cloak for a girl of ten. 3d.  
 .. 325.—Little Girl's Ulster, with Cape. 3d.  
 .. 341.—The Gervaise Paletot for Girl of 9. 3d.  
 .. 343.—The Germaine Ulster for a Child of 8. 3d.  
 .. 343A.—The Adeline Ulster for Girl of 13. 3d.  
 .. 353A.—Baby's first Pelisse, with Cape.  
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 J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
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 J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
 .. 51.—The Lucy Cloth Paletot for a girl of 6 or 7.  
 J 32.—The Cecile Visite for a girl of 10.  
 J 31.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
 J 34.—Girl's Paletot, S.B., age 14. 6d.  
 .. J 36.—The Susanne Costume for girl of 8. 3d.  
 .. J 37.—The Butterfly Costume for child of 3. 3d.  
 .. J 38.—The Holland Costume for girl of 10. 3d.  
 .. J 39.—Costume for girl of 12. 6d.

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 .. J 44.—The Eva Costume for a girl of 10. 3d.  
 .. J 45.—The Feauvette Frock for a girl of 8. 3d.  
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 .. J 47.—The Narcisse Costume for girl of 12. Double-breasted jacket, with drapery and bouffant. 6d.  
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 J 52.—The Claudine Dress for girl of 14. 6d.  
 J 53.—The Clotilde Outdoor Toilette for child of 10. 3d.  
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 J 56.—The Marie Costume for girl of 11. 6d.  
 J 57.—Outdoor Costume for young lady of 15 or 16. Double-breasted corseage, drapery, and bouffant. 6d.  
 J 58.—The Ottoline Costume for girl of 13. 6d.  
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 J 64.—The Lily Alpsa Costume for girl of 8. 3d.  
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 .. 337.—Princess Dress for a Girl of 12.  
 .. 337A.—Robe Princess for a girl of 9 years old.  
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 .. 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.  
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 .. 339.—The Evelyn double-breasted Jacket for a girl of 11 or 12. 6d.  
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\* \* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

\* \* Patterns are withdrawn from this list as soon as they go out of fashion.

\* \* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34 $\frac{1}{2}$  inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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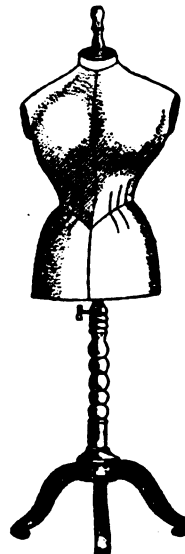
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"Miss Stockall is not only a landscape but a figure painter; indeed, her chief power is displayed in depicting the human subject. There is scarcely a phase or an incident of life into which her penetrating sympathetic song does not carry her, or from which she is not able to draw wise reflection or sweet consolation."—*Birmingham Daily Gazette*.

"The writer speaks direct to our hearts in a manner that cannot fail to elevate."—*Keeble's Gazette*.

"We can honestly say that we have not enjoyed any collection of poems so much since first we made acquaintance with Adelaide Proctor, whom, while thoroughly original, our authoress often resembles."—*Kensington News*.

"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

## SEALSKINS & REAL FUR SKIN, SEAL DYED, FOR LADIES' CAPES.

The *World of Fashion* for October says:—"The Shoulder Cape of Fur, or of some thick material trimmed with Fur, will be revived this autumn." The Advertiser secured in Paris a large Stock of these this season for Ladies' Capes and Trimmings, and for Ladies' Jackets, in Skins complete.

REAL SEALSKINS, averaging 34 by 18, £2 10s.

SEAL IMITATION, Real Skins, 20 by 14, 7 6 each.

Sent Carriage paid on receipt of remittance, by the Importer. Samples of the Imitation Seal Skin sent on receipt of stamped envelope.

FRANCIS GIBSON,  
13, EGLINTON ST., GLASGOW.





78

79

80

*December 1882*

*Plate I*

# *The World of Fashion.*





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The World of Fashion.

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34  
December 1882

35

36  
January

The World of Fashion.





87

88

89

*December 1882*

*The World of Fashion.*

*Plate 4*





# REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



PLATE 2.



PLATE 3



PLATE 4.



84 85 86 87 88 89  
Full-sized patterns Numbered as above may be had from the Editors, price from 6d. to 9d each.



J 68

J 67

J 63

J 69

J 70

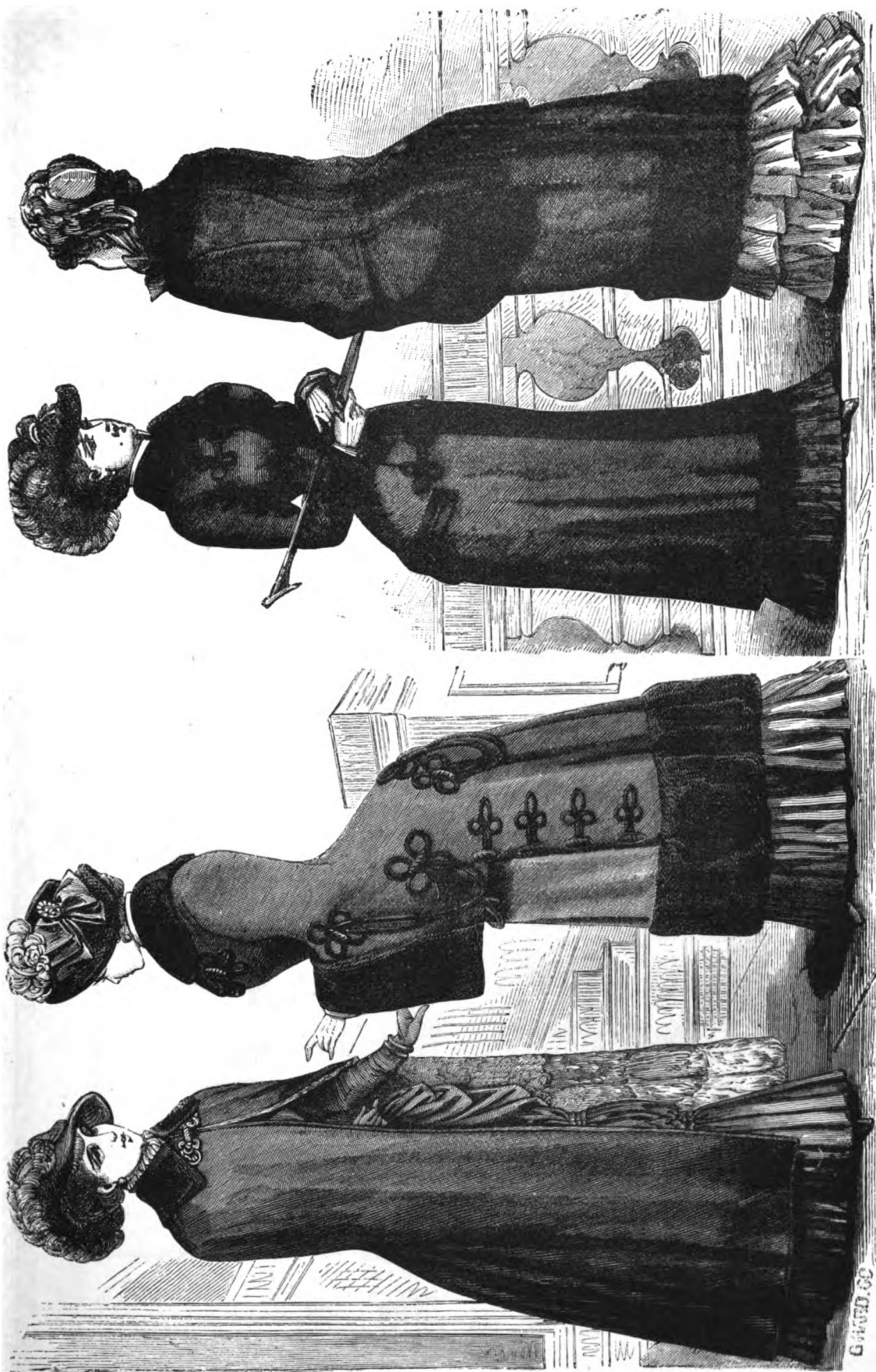
J 71

Full-sized patterns, numbered as above, may be had from the Editors, price Threepence to Sixpence each.

December, 1882.

# The World of Fashion.

Plate 6.



C 35

C 36

C 37

C 39

Full-sized patterns numbered as above may be had from the Editors, price 6d. and 7d. each.

December, 1882.

The World of Fashion.

Plate 7.





C 40

C 41

*Full-sized patterns numbered as above may be had from the Editors, price 6d. each.*

December, 1882.

*The World of Fashion.*

Plate 8.

# LE MONDE ÉLÉANT

OR

## THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 708.

DECEMBER, 1882.

Vol. 59.

### TO OUR READERS.

Commencing with the January Number for 1883, this Magazine will contain one more Colored Plate of Fashions.

### Observations

#### ON LONDON FASHIONS.

The leading idea in all fashionable garments for winter wear, is great richness of texture and elaboration of trimming; this is especially the case as regards mantles, and all wrappings for outdoor use, whether for day or evening wear. There is a great tendency in mantles, particularly those of the dolman and visite form, to a decided drapery or bouffant below the waist at back; this style when elegantly arranged looks exceedingly well, and is very useful, as it enables the wearer to dispense with anything but a *perfectly plain* dress, cut *en princesse*, or otherwise, under the elaborate mantle. A modified idea of this style will be seen on Plate 7, C 39. The tight-fitting, tailor-made garments still remain very fashionable, and so do the pretty Tourist Visites, or as some call them, the Colleen Bawn. They are worn in endless varieties, both of material and make, being mostly untrimmed, except with long bows and ends of satin ribbon at front of neck and back of waist. Fur is more used than ever, both for trimming and lining mantles of various materials, and also as itself forming the garment, such as the sealskin paletot or dolman, and the endless varieties of shoulder cape. The latter useful article is very much worn, and this winter it quite reaches the waist. A pretty, new fur garment has been introduced, looking like a deep cape with sleeves, being in fact a miniature dolman.

Mantles for evening wear are very elegant this season, white being very fashionable. We

give an example of the newest style on Plate 8, C 41.

There is not much new this month in the make of dresses. The gilet or waistcoat, either pleated, gathered, or plain, is one of the leading styles. Our full-sized pattern (80) shown on Plate 1 is an example of the newest form of *corsage a gilet*, and other illustrations of this favourite style appear on Figs. 79, 81, and 85. Double-breasted jackets and bodies braided in military style are also much in vogue, and afford scope for the good taste of both milliner and tailor, for now-a-days one artist is called upon as often as the other, to devise and execute costumes for ladies.

Evening dresses now occupy a good deal of attention; quiet toilettes for home re-unions at Christmas and the New Year are in demand, as well as the more brilliant dresses for public and other balls. There are several new colours introduced for evening wear, among the most beautiful of which is a new shade of pink, which appears to be shot with gold. A lovely shade of mauve, the colour of Parma violets, is also much in favour. Trains are coming more in use for evening toilette, and are principally made of a different material from the rest of the dress; thus, with a dress of pale green satin is worn a train of moss-green velvet or brocade, or a train of mauve brocade is added to a dress of mauve tulle and satin. Paniers form an important part of an evening toilette, and the bodies are almost without exception cut *en pointe*. Many ladies dispense with the white tucker, substituting black lace; but this is not in the best taste, and is trying except to very exquisite skins. Another fashion of the moment is to finish the open neck of an evening dress with two or three *crepe* frills of various harmonious shades. This is an improvement on the quite black arrangement, and affords scope for the display of a good deal of taste in the harmony of shading.

There is quite a rage for buckles at the present; they appear in every form, and are put to every purpose in the arrangement of

dress, from the looping of a skirt as on Plate 4 (87) to the adornment of the large-brimmed, or high-crowned hat, or the pointed toe of a delicate shoe. These buckles are of all kinds, gold, silver, and jewelled. Old paste buckles are real treasures now, and are eagerly put to their more modern uses.

There is so much variety in hats and bonnets, that every lady, now-a-days, can best follow the fashion by strictly suiting her own face, style, and taste. The one leading idea this winter—there is, of course, always a leading idea—is the use of feathers. There was, I believe, some time since, a kind of crusade against wearing any feathers, except ostrich, but I suppose it has come to an end, for never were there so many feathers worn, or so many varieties to be seen in our shop windows. There is, however, a crumb of comfort for the fair crusaders, if such exist, and for others who do not care for feathers, in the pretty silk pompon, which in all colours is used very extensively for millinery purposes. On the little turban hats now so much worn the pompon is used in preference to feathers, and forms a charming finish; its color being chosen to match or harmonise with the costume. Artificial flowers, which are very beautiful this season, are sparingly used for millinery purposes, but are in great request for the adornment of ball and evening dresses, lingerie, and the sweet little muffs of satin and lace which are seen on all hands.

### OUR PARIS LETTER.

Faubourg St. Germain, Paris,  
Nov. 24th, 1882.

Ma Chère Amie,

The full season of dinner and evening parties has begun, so we have to think of our bright and dressy toilettes. Many of last summer's dresses will do to wear in the evening, provided the body is cut square or *en V* in front, and the sleeves shortened; the neck must be well trimmed with lace, and a profusion of flowers can, with advantage, be placed at left side; a little white beaded lace makes a great improvement, and enlivens a body with very little cost; bright colored ribbons are also very becoming by candle-light.

Shoes for evening toilette can be of black or white satin, or bronze kid, and the stockings must match either the dress or the trimmings.

Gloves either white or *suede*, or mittens to match the toilette.

The last new idea for trimming evening bodies is to have a *gilet* made entirely of flowers; these flowers must be small, such as forget-me-nots, daisies, small monthly roses, violets, lilies of the valley, etc. I have seen one made of maiden-hair fern and small Bengal roses, which looked exquisite. These *gilets* are made on a foundation of stiff tulle or net, and fastened on the body with pins.

Another favorite evening dress (and not expensive, as it can be so often varied) is the black grenadine dress, trimmed sometimes with flowers, sometimes

with ribbon, and even with feathers, and worn over a black or colored silk foundation: this dress will always be fashionable. The grenadines now sold in our best shops are really very handsome, particularly the silk grenadines, which are woven to simulate embroidery; others imitate the *velours frappé* to perfection; some are handsomely brocaded, others quite plain, but all look equally well when made up.

The polonaise, which has been so often thrown aside and taken up again, is quite in favor for the present: it is made long in front and well draped on the hip with a large buckle; the sleeves of these dresses are slightly gathered at the top and sewn high on the shoulder. This seems like a further attempt to the return of the leg-of-mutton sleeve.

Dresses and toilettes for the street are mostly of Scotch plaid of bright hue, made polonaise fashion, and worn with a braided jacket of either prune, vert, or *bleu ardoise*.

The large felt hat, with buckle and cock feather (after the Italian fashion) seems to be *de rigueur* with this kind of toilette.

The great tendency of the present time, as I said before, is to take ideas from the military costume. From the French soldier we have copied the embroidered collar and cuffs; from the Hussar the *brandebourgs*; from the Scotch the jacket; from the Italian Bersaglieri the hat and plume; from the Spaniard the bolero style of hat. Further, we see the French coachman's cape, which is quite the thing here at present.

I will, to conclude, give you a few explanations about the making up of the Shawl Visite Mantle.

You first take a double-length shawl, fold it in half, take the middle at top, which will make the neck, and stick a pin to it; then make 4, 5, or 6 pleats (according to the width of shawl or the size of the person) on each side of the pin, making those pleats one inch apart: consolidate these pleats well. 2dly.—Take the two points that are to form the front, fold three pleats, also well secured. 3dly.—If you have a bust, put the shawl on it, on the wrong side, and pin the shoulder-seams, so as to fit the bust well around the neck. 4thly.—Turn the shawl back to its right side, pinned on the bust (or on the person,) stick a pin in the middle of waist, and carry down to that point the pleats you have made at neck—the only difference is that you must, at the waist, bring the pleats *close* one to the other. 5thly.—Take the middle of back of skirt, fold it, sew it up 16 inches in length. 6thly.—Take the point of middle of skirt above mentioned and fold 5 or 6 pleats, so as to bring that point about 4 inches below the waist: this is to form the pouff and draperies. Thus draped it falls gracefully by itself; fasten at the waist a trimming of *passementerie*, to hide the stitches, and the back is done. 7thly.—Now to the front; you have made your three folds as I directed above, well, continue to drape them to the bottom, taking care to *widen* them till the bottom of sleeve, and then bringing them gradually straight to the bottom of skirt. 8thly.—Turn your shawl on the wrong side, place it flat on a table, line the front from the neck to the bottom to the width of 10 inches; likewise the back to the waist. 9thly.—This done, put the shawl on, bring your arm down to the waist and make a sleeve to the convenient length you require by folding the shawl under your arm; take care that it falls well in front and all round. 10th.—Pin this under fold to the top part that forms the sleeve, and gently withdraw your hand. 11th.—Lay again the shawl thus pinned on the table, take a double piece of lining the same width, say 10 inches, fasten it solidly to the under fold by one end and to the neck by the other, and you have thus formed a very comfortable sleeve. 12th.—Take the same precautions for the other side, and your mantle will fit to perfection. You can fasten it with hooks and eyes or *brandebourgs*, and trim it either with fringe, velvet, or feather trimming.

COMTESSE DE B—



## THE FULL-SIZED PATTERNS.

*N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 34 waist, unless otherwise stated in the description.*

*All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.*

*The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsoe Place, Kensington, London, W.*

### THE ODESSA JACKET WITH VEST. (80).

The pattern which accompanies this month's number is one which will, we think, be most useful to our fair subscribers; it is that of the fashionable Jacket with vest, shown on plate 1 figure 3, and which is so much worn at the present time. The pattern is given complete, and consists of six pieces,—front, back, sidepiece of back, vest, collar, and sleeve. The fulness to be taken out at front and under the arm is marked by rows of pricking, and a similar indication marks the underside of sleeve. The notch in front of neck, on the vest, shows where it joins the front, and a similar notch on the side of front shows where that piece is to be joined to the sidepiece of back. The fulness at back is marked by pricking and is to be arranged in pleats like the engraving. The collar is of the usual turn-down form. If care is taken in cutting out and putting the parts carefully together, a very stylish garment, either for indoor or outdoor wear, will be the result. The vest should be either a different material to the body of dress, or of another color.

## Description Of the Plates of Costumes.

*Full-sized patterns of all the Dresses, Casaquees, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 9d. each, for the accommodation of subscribers. For particulars see Pattern List.*

*The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.*

*\* \* \* The Reverse views of all the Costumes on Plates 1, 2, 3, and 4 will be found on Plate 5.*

### PLATE THE FIRST.

Fig. 1.—(78).—The Warwick Outdoor Costume of blue cashmere and brocade. The body forms a jacket in front and long coat behind: the overskirt is opened in front to show the underskirt, which is made of three gathered flounces. The pleats of the overskirt are fastened at back under the edge of coat, which is finished by buttons; the back is bouffant. Will take 6 yds. brocade; 8 yds. cachemire; 3 dozen buttons.

Fig. 2.—(79).—The Durham Visiting Costume of bronze-green satin, trimmed with brocade. The jacket is made open in front to show the *gilet*; it is trimmed by a handsome *fourrière* in front, and cut in battlements at back. The skirt is made of two large *bouillonées*, and a *plissé* flounce; the back is well draped up. Will require 14 yds. satin; 1½ yds. brocade; 12 buttons.

Fig. 3.—(80).—The Odessa Promenade Costume of brown poplin and plush, trimmed with satin. The jacket is of plush, trimmed with a band of embroidered satin, with the same for collar and cuffs; the

front is opened on a *gilet* of poplin. The skirt consists of deep pleats, crossed near the bottom by a band of satin embroidery, and it has also a *panier* and back draperies of poplin. Will require to make 10 yds. poplin; 4 yds. plush; 7 yds. satin embroidery; 12 buttons. (We give the pattern of Jacket and Vest full-sized with our present No.)

### PLATE THE SECOND.

Fig. 1.—(81).—Elegant Dinner Toilette of *cerise* silk, trimmed with satin of the same color, and white lace. The body is opened in front with large revers, and bands, crossing over a white chemisette; the back is gathered at the waist, and trimmed with folds and bows of satin; the overskirt consists of a *tablier*, pointed in front, well draped at back, and trimmed with white lace, worn over an underskirt made of numerous *plissés*. Will take 16 yds. silk; 1½ yds. satin; 12 buttons.

Fig. 2.—(82).—The Countess Home Toilette or Tea Gown made of dove-colored cashmere, trimmed with lace. The body is made pointed back and front, and is trimmed with an elegant lace *fichu*; the skirt is *plissé*, ornamented with lace, and an elegant *panier* drapery. Will require 14 yds. cashmere; 9 yds. lace; 18 buttons.

Fig. 3.—(83).—The Bertha Theatre Toilette of green silk, trimmed with white lace: the body is pointed in front and pleated at back; the overskirt consists of two draperies, trimmed with lace arranged over an underskirt made of *plissés* of silk and flounces of lace; the body is trimmed with a wreath of roses. Will take 14 yds. silk; 8 yds. narrow lace; 4 yds. wide lace.

### PLATE THE THIRD.

Fig. 1.—(84).—The Milner Travelling Costume of dark-green cloth, trimmed with velvet. The overskirt is made *en redingote*, double-breasted, and trimmed with a shawl collar, and pockets of velvet. The underskirt is composed of a deep pleat and two narrow *plissés*, and a sash is arranged across the front and forms draperies at back. Will require 16 yds. cloth; ½ yd. velvet; 24 buttons.

Fig. 2.—(85).—The Ducie Promenade Toilette of black cashmere and satin, trimmed with *passementerie*. The jacket body is opened in front on a satin *gilet*, and trimmed with *passementerie* ornaments. A satin band may be used to edge the pleated overskirt, which is elegantly draped at back on an underskirt formed of three *plissés*. Will require 14 yds. cashmere; 1½ yds. satin; 18 buttons; 16 ornaments.

Fig. 3.—(86).—The Wolsley Afternoon Toilette of *cachemire de l'Inde*, ornamented with astracan fur and brandebourgs. The body is pointed in front, forming coat at back, with a fan-shaped *plissé*: the overskirt is well draped sideways with cord and tassels, and edged all round by a band of astracan fur, like the body. It has a *plissé* underskirt, and will take to make, 8 yds. *cachemire de l'Inde*; 7 yds. astracan fur; 18 olives; 9 brandebourgs; 9 buttons.

### PLATE THE FOURTH.

Fig. 1.—(87).—The Albany Visiting Costume of satin *broché* and silk. The body forms two points in front and coat at back. It is trimmed with an open-work collar and cuffs. The overskirt is caught up at right side with a buckle, and draped on a three-flounced underskirt. Will require 7½ yds. *broché*; 6 yds. silk; 12 buttons.

Fig. 2.—(88).—The Florise Costume of light cashmere, trimmed with embroidery. The *polonaise* is gathered in front at the neck and waist, and draped

*en panier* at sides, falling gracefully at back. The underskirt is made of *bouillonnés* and a flounce, trimmed with lace or embroidery. Will take 12 yds. cashmere; 8½ yds. lace; 12 buttons.

Fig. 3.—(89).—The Egerton Outdoor Costume. The double-breasted jacket is made of drab cloth, military fashion. It is very tight-fitting, and is trimmed with rows of braid and embroidery. The skirt consists of two pointed draperies, opened in front, and trimmed by a large band of Indian cashmere, worn over a *plissé* underskirt. Will require 2½ yds. cloth for jacket; 30 buttons; 12 yds. for skirt; 6 yds. Indian cashmere band for trimming.

#### PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1, 2, 3, and 4.

#### PLATE THE SIXTH.

Fig. 1.—(J 66).—The Mariette Mantle for a girl of 8 to 10 years old. It is made of cloth, trimmed with rows of machine stitching, and is double-breasted, with large collar, cuffs, and pockets. Will require 2 yds. cloth; 18 buttons.

Fig. 2.—(J 67).—The Lisa Coat for a child of 10, of drab cloth, trimmed with velvet collar, cuffs, and pockets. It is double-breasted. Will require 2 yds. cloth; 1½ yds. velvet; 12 buttons.

Fig. 3.—(J 68).—L'Ecosais Paletot for little girl or boy of 4 years. It is made *en princesse*, trimmed with a belt, and cut in battlements. It is worn over a Scotch plaid skirt. Will take 1½ yds. poplin; 24 buttons; 2 yds. Scotch plaid for skirt.

Fig. 4.—(J 69).—The Rosita Pelisse of *piqué* or Cheviot, trimmed with two capes, edged with fringe. It is intended for a baby of 2 years. Will take 2½ yds. material; 2 yds. fringe; 12 buttons.

Fig. 5.—(J 70).—The Abèle Mantle, made of cloth, trimmed with plush, which is also used for the long pelerine, cuffs, and pockets. For a girl of 11 years old this jacket will require 2½ yds. material; 1½ yds. plush; 12 buttons.

Fig. 6.—(J 71).—The Coquette Coat of cashmere, trimmed with embroidery. It is of the princess style, with two flounces at back, cape, pockets, and cuffs trimmed with embroidery. For a girl of 8 to 9 years, it will require 3 yds. cashmere; 4 yds. embroidery; 12 buttons.

#### PLATE THE SEVENTH.

Fig. 1.—(C 35).—Rotonde of black cashmere, lined with fur, trimmed with a plush collar. Will take 4 yds. double width cashmere; ½ yd. plush.

Fig. 2.—(C 36).—Long Visite Mantle of black cloth, trimmed with fur and braided *passementerie*. Will require 3 yds. cloth; 5 yds. fur; 10 ornaments of *passementerie*; 3 large double ones; 18 olives.

Fig. 3.—(C 37).—Coat of cloth, trimmed with collar and cuffs of sealskin and *brandebourgs*. Will take 3 yds. cloth; 1 yd. sealskin; 8 *brandebourgs*; 16 olives.

Fig. 4.—(C 39).—Visite Mantle of black silk, trimmed with sealskin and *passementerie*. Will require 8 yds. silk; 5 yds. sealskin; 1 very elegant ornament.

#### PLATE THE EIGHTH.

Fig. 1.—(C 40).—The Windsor Cloak, made of *velours frappé*, trimmed with skunk and *passementerie*. Will require 7 yds. velvet; 6½ yds. fur; 3 ornaments.

Fig. 2.—(C 41).—The Cosy Opera Cloak of colored

cashmere, trimmed with white fur, swansdown, or feather trimming, and having a large bow of satin at back. Will take 3½ yds. cashmere; 8 yds. fur; 2 yds. ribbon.

#### A LOVER'S LAMENT.

Three years ago, so joyous and so happy,  
Bright as the birds that twitter in the trees,  
I sat with thee, our arms entwined each other,  
And in our faces blew the summer breeze.

But ah! now thou art gone from me for ever,  
And I shall never see thy human face:  
But when life's weary journey shall have ended,  
I shall, in heaven, thy cheerful bright smile trace.

To thee the time until we meet is flying:  
To me the years are slowly passing on;  
Whilst thou art singing in a heavenly choir,  
I wait on earth and weep, for thou art gone.

ROSE.

#### VOWED AT A GRAVE

##### A STORY OF TO-DAY.

By G. EWART FLEMING.

##### CHAPTER XVIII.

##### FURTHER LOOKINGS ON.



LOWLY, grudgingly, and with many futile clutches, grisly Death relinquished its prey.

Slowly, feebly, intermittently, but not less surely, Robert Dangerfield came back from the jaws of the grave.

The winter was over and gone, the flowers appeared upon the earth, and the time of the singing birds was come, when, a shadow of his former stalwart self, he made his first appearance at Dangerfield church,

By that time a white marble slab appeared on the church wall, bearing the name of Alice Dangerfield, and it was here that the baronet's eyes oftenest rested, when in the pauses of the service he lifted them, heavy and haggard, from his book.

By his side in the stately Hall pew, was Harry Guest, upon whose arm he had leaned in his passage through the churchyard from his carriage. His valet, a middle-aged, trustworthy man, who had been invaluable in Sir Robert's illness, had hovered near with rugs and wrappings, but it was on the arm of his lost Alice's young lover that he entered once again that sacred temple, where he had made her his wife, and where also, he had heard

the burial words read over her coffin.

Side by side they sat, the young man and the man past his prime; side by side they joined their prayers and praises with the grave of Alice over against them, and I think a sense of the sacred nearness of their "one beloved dead," drew their hearts closer together in the old church that tender April morning.

Not far from the Hall pew was the smaller one used by the Vicarage household, wherein, on this special Sunday, sat Mrs. Hamilton and her niece, Christina Liddell.

Both ladies wore mourning still, but an early rose with its soft green leaves, wet with dew, nestled on Christina's breast, meet emblem of her own pure and glowing youth. She was now nearly seventeen,

*"Just rounding to the perfect prime  
Of girlish blossoming."*

and the April sun saw few fairer sights in all his day's journey than Christina Liddell.

She had been a constant attendant at the sick bed of her sister's husband in company with her aunt, for Mrs. Hamilton had thrown herself heart and soul, full of remorseful sorrow, into the task of nursing the man whom she had so cruelly wronged.

It was, indeed, as the doctors allowed, in a great measure owing to the indefatigable care and nursing which the patient received, that his life was saved, and the great London physician singled out Mrs. Hamilton for praise in this particular.

She received the old-fashioned, courtly compliment without a smile, merely saying to Sir William Grebe that she had only done her duty, that Sir Robert Dangerfield was their connection, and so on; but when the invalid himself thanked her for her care of him, which he was told had been mainly instrumental in saving his life, Mrs. Hamilton sank on her knees beside the sick bed, and lost her long-preserved composure in a flood of tears.

"If I could but atone!" she cried, passionately, between her sobs; "if I could but make up for the past."

Then in feeble words he assured her that all was forgiven, and so far as in him lay, forgotten.

"I have been too near the grave," he said; "I have been too close to a re-union with my lost one ever to feel quite the same about anything in this world. I forgave you, you remember, long ago, and I will try from my heart to forget."

Every Saturday evening during Sir Robert's illness, Harry Guest had run down from

London, returning late on the Sunday night to be in time for a new week's work, and these weekly visits had done much towards healing the young man's sorrow.

For some time as he hung over the sick bed of his best friend, no word was spoken between that friend and him. The poor, tired brain was all astray, and seemed to have no power of consecutive thought. Harry heard rambling descriptions of foreign travels, narrow escapes of peril by land and sea, from the fury of wild beasts, and the tossing and tumult of wilder waves, broken scraps of knowledge and science, and above all, before all, beyond all, the name of Alice.

Watching by Sir Robert's bed in the dead hours of the night—for in the early attack of sickness Harry always stipulated for the nurse's post on Saturday nights—he learnt to weigh and value aright the depth of love which this stricken man had borne for the woman he himself had loved and lost.

"Yes," he said to himself, one stormy midnight in December, as he sat watching the invalid's fitful slumber, broken by muttered cries for his wife, or pathetic entreaties that she would yet learn to love him. "Yes, he loved her more than I did, more than I could ever have loved her, even if I had made her my wife. My poor girl, how hard it was for you to die, having won such a heart as his."

For the first time Harry Guest learned to feel a sorrow for Alice's untimely death, apart from his own grief. He was sorry for *her*—sorry that she should have laid down, untasted, such a pure and precious draught as this good man's measureless love.

"She would have soon forgotten me," he murmured; "and time would have made her a noble helpmeet for such a man as this."

Was he right? Perhaps he was. Perhaps there had been depths in the heart of Alice which answered not to his, but which would have been discovered by the plummet of a wider, deeper, more enduring affection; and that fatal weakness of her character might have merged and lost itself in the fathomless ocean of a stronger nature.

It was a riddle which once or twice presented itself for Harry Guest to solve, but it was never guessed in this world.

As soon as a removal was safe, Sir Robert's doctors recommended that he should go abroad for a few months, spending his time at various carefully-selected invalid resorts in the south of France and Italy.

Sir Robert objected in his heart to the plan,



as further delaying the search he proposed to prosecute concerning Harry Guest's parentage, but a little calm reflection convinced him, how before all things was it necessary that he should be in good health, and with clear, unclouded brain, before he tried to disentangle the web of mystery surrounding the matter.

So he put a good face on things, and when the summer days were beginning to lengthen, Sir Robert Dangerfield, accompanied by his valet, turned his back once again on Dangerfield Chase, this time in search, not of science or adventure, but of health.

He honestly desired, as good men and women always do, to get well, to take his place again among his fellows, and do his share in helping on the good of the world. So he set out determined to get all the benefit he could out of his foreign tour, which was to be cheered by constant letters from home, letters promised by Christina, by her father and aunt, and by Harry Guest.

A strong love had grown up between these two men, and two separate pangs wrung the heart of Robert Dangerfield as he saw the white cliffs of England recede from his view in the summer twilight; two pangs of farewell, one for Harry Guest, and one for the grave of his young wife.

Summer passed away, and while Sir Robert Dangerfield was gaining health abroad, Harry Guest was gaining experience and winning the confidence of his employers, and Christina Liddell was gaining womanly loveliness, and expanding the strong sweetness of her nature in the quiet home-life of Dangerfield Vicarage.

Harry Guest was a welcome visitor there; the Vicar had conceived a strong liking for the bright young fellow so manfully warring with fortune; and Mrs. Hamilton left no means untried by which to win the confidence and full forgiveness of one she had so cruelly wronged.

And Christina!

Ah! reader, let time deal with Christina.

She knew that Harry Guest had been her dead sister's lover. Together they had stood in the little hazel copse, and Harry had told her how fondly, how desparingly they two had parted there so long, so long ago.

But while he stood there with Christina Liddell, recalling with a sore heart that sorrowful parting in the summer dawn, there was no prescience of love in his heart to whisper that the pansies he had shared with his darling, lay buried under his feet.

No, the tears came into his eyes as he spoke

of her in this, the last spot on earth where he had held loving converse with her, but there was no mighty magnetic influence to hallow the place with the knowledge that it was here—*here*, that she had knelt in her bitter grief to bury her faded flowers on her wedding morning, and to bid him there—in his absence—*longer*, sadder farewell.

The summer wind rustled yet among the trees, but the sobs of Alice as she bade farewell to love on that spot, had passed into the region of sounds to be heard no more on earth.

Not only in the hazel copse did Harry Guest and Christina speak of their lost one.

They stood in many a Sabbath twilight by the lovely, low grave in the churchyard, and together they twined many a garland of such flowers as she had loved best, to deck her resting-place. I like to think that as they stood on that sacred spot, a holy influence might have been permitted to rest upon them; the benign smile of the one they both mourned, who out of her larger stores of love and knowledge, read a blessed future for them. But of their own hearts, of the sure end to which they were tending, these two as yet knew nothing.

To Harry Guest, this sweet girl was the dear, young sister of his lost Alice; like her in look and manner, but braver, more confident, though not less loving; and his heart reposed upon her, his mind leaned on hers, as they had never done upon the slighter, frailer nature of her sister.

Christina regarded him as a dear brother; he would have been her brother, indeed, had all gone well, and simple Christina had no real brother towards whom her feelings would have been as a test for those very different sentiments with which she regarded Harry Guest. The Vicar, blind as of old, saw nothing strange in the close companionship of these young people; but Mrs. Hamilton saw much, and hoped more.

Here verily was a means of repaying Harry Guest for his early sorrow. She knew Christina's worth, and felt that in winning her, he would receive "good measure, pressed down, and running over."

So matters fared at Dangerfield through the summer and autumn, and when Christmas drew near, the word came forth that Sir Robert Dangerfield was turning his steps homeward.

\* \* \* \* \*

They all kept Christmas together at Dangerfield Chase, Sir Robert, the Vicar, Mrs. Hamilton, Christina and Harry.

They were not a gay party, for the festive season brought the memory of their sorrow too closely back. Though time had softened the blow for all of them, Alice was not forgotten.

The simple villagers had laid their humble wreath of holly on the grave, while the holy morning was yet dark; and when the Sunday scholars filed past to their place in church, two of them stepped aside to add a cross of white chrysanthemums.

On the evening before, Sir Robert had knelt and left his offering there beside Christina's, and at the foot of the grave, a knot of purple violets spoke the remembrance of Alice's first lover.

Yes, they loved her yet, and clung still to her memory; all the more fondly perhaps because new dreams and more vivid hopes were dawning in the hearts of some of them.

And they spoke of her often, lowering their voices to a softened tenderness, especially when the twilight fell, and the firelight was playing on the oaken panels of the dining-room, where they sat at their afternoon tea; the old room which she had brightened for a short hour, in her "wine-dark" dress and waxen blossoms, on her last evening in this world.

Sir Robert was strong and well again, hale and hearty, and more sun-browned than ever.

During his stay in London, immediately preceding the journey to Dangerfield, he had seen an eminent lawyer, and to his care had confided the story—known and guessed at—of the young man he had vowed to befriend.

Thus the first steps were taken, and Sir Robert was eagerly expecting news during the few days to come, and at the first definite item of information, he proposed to confide the story—as he himself at present knew it—to Harry Guest.

The bells rang out for evening service, and the Vicar and Mrs. Hamilton left to attend it. Sir Robert had previously requested the young people to remain with him.

The trio adjourned to a pretty morning room, furnished for Alice, but never used by her, and here, on the piano bought for her sister, Christina played to the two silent men.

The lamps were not yet brought, but a pair of candles on the piano afforded sufficient light for the player, and the fireshine sparkled on the quiet scene.

Presently Harry Guest crossed to the piano, and sat down near the young girl, looking at her.

Sir Robert watched them, himself in shadow.

It was a fair sight; the lovely girl in her simple dress of black velvet, a diamond cross, Sir Robert's gift, nestling with a white gardenia, among the lace at her neck; the noble young man, on whose face a chastened expression of past sorrow was blended with an undefined hope of coming joy.

"*With further lookings-on,*" mused Sir Robert; "ah! Alice, my lost one, you will yet be *my* wife, mine only, in that good land where you wait for me. Your young lover has found another Eden—a Paradise in this hither world—but I—I wait—"

A knock at the door aroused all three from the reveries into which they were falling, and a servant entered bearing a letter for Sir Robert.

"An answer is required, Sir Robert."

The baronet broke the seal of the letter. It was from the doctor at Deepton, who was his own medical attendant, and it was written from the house of Mr. Marston, the lawyer.

"Mr. Marston has had a serious seizure. It is doubtful if he will live till morning. He desires to see you at once, on business of the last importance to yourself and to Mr. Harry Guest."

(*To be concluded.*)

## ON BOARD.

Fast fading cliffs of England,  
White cliffs that sternly stand,  
A rampart placed by nature  
To guard our favoured land,  
I turn once more with longing eyes,  
Your giant forms to view,  
As grandly beautiful ye rise,  
Fair, strong white cliffs, adieu.

Deserted home of childhood,  
Dear spot I could not keep,  
My heart grows hot with memories  
Of wrongs, that will not sleep.  
Strange voices ring in thy old hall,  
Strange footsteps tread thy floor,  
While I, who owned each ivied wall,  
Must tread a foreign shore.

My broad, paternal acres,  
Too early won and lost,  
Ye smile in quiet beauty,  
While I am tempest-tossed.  
On fields o'er which I lightly trod,  
A stranger's crops will lie;  
Oh furrowed land! oh daisied sod!  
Ye claim a parting sigh.

Woods clothed in verdant beauty,  
Time-honoured graceful trees,  
Discoursing low soft music,  
Woody by the summer breeze.  
Dear old oak woods! Can I forget  
Your shadowy aisles of green?  
You may have power to charm regret  
When oceans roll between.

Green graves of my departed,  
Ah! now hot teardrops start,  
The bitterness of exile  
Begins to fill my heart.  
Oh grass, wave green! oh flowers, spring bright!  
Above the graves I love;  
Lost darlings, be your slumbers light,  
Until we meet above.

Farewell, white cliffs of England  
Pointing to Heaven's blue dome,  
Farewell, sweet native valley,  
Farewell, ancestral home.  
Farewell, green mounds that arch above  
Lost hearts once warm and true,  
With all to weep, and naught to love,  
I wave my last adieu!

H. S.

## The Court and High Life.

**H**ER Majesty the Queen, accompanied by Princess Beatrice, and attended by the Ladies and Gentlemen of the Court, left Balmoral for Windsor Castle on November 14th. On November 18th the Queen came to London for the purpose of reviewing the troops lately returned from Egypt. The ceremony was a very interesting and impressive one. Her Majesty was accompanied by the Royal Princes and Princesses, and nothing was wanted to make the review a memorable one. It is possible that the Queen will open the New Law Courts early in December, but should any unforeseen circumstance prevent Her Majesty's appearance, we believe that H.R.H. the Prince of Wales will represent his august mother on the occasion.

Their Royal Highnesses the Prince and Princess of Wales, with their daughters, have spent the greater part of the month at Sandringham, where the Prince's 41st birthday was observed with the customary honors. Among other festivities was a grand ball, at which the elite of the county of Norfolk, and other aristocracy, were present. Their Royal Highnesses came to town on several occasions, among others to be present at the royal review on November 18th.

The Duke and Duchess of Edinburgh were among the home party at Sandringham assembled to keep the birthday of the Heir Apparent. The Duke has since been aboard his yacht, the *Lively*, inspecting various Coast-guard stations.

H.R.H. the Duke of Connaught visited the Queen at Windsor on the 15th November, on his return from the Egyptian campaign. Great preparations were made in Windsor for his reception.

Her Royal and Imperial Highness the Crown Princess of Germany (Princess Royal of England) visited this country early in the month, staying at Buckingham Palace. It is stated that the illustrious lady desired in person to congratulate her brother, the Duke of Connaught, on the successful issue of the war in Egypt, and his safe return; and also to be present at the Review of the Troops held by Her Majesty the Queen.

The Crown Princess of Sweden (granddaughter of the Emperor William of Germany) gave birth to a son at Stockholm on Nov. 13th. The advent of a direct heir to the throne has been received with the utmost joy by the Swedish nation. The infant is to be called Oscar Carl Gustavus Adolphus, and will bear the title of Duke of Schoonen. Had he been born just one week earlier his natal day would have fallen on the 250th anniversary of the birth of his great namesake, and this would have been regarded by the Swedes as a good omen for the country.

Her Majesty Queen Christina of Spain gave birth to a princess at Madrid on Nov. 14th. The sex of the illustrious "little stranger" has been the occasion of some disappointment both to the Spanish Court and to the country at large, since ardent hopes had been entertained of a direct male heir to the Crown. The elder daughter of the King and Queen will thus, at present, keep her position as Princess of the Asturias, and the newly-born Infanta has received the names Maria Teresa Isabel, His Holiness the Pope being one of the sponsors, and Her Majesty the Empress of Austria another.

The marriage of Miss Scobell, eldest daughter of the late Henry Sales Scobell, of the Abbey, Pershore, to Mr. Henry Waring, took place on November 9th at Aldermaston Church. The bride's dress was one of unusual artistic beauty, being profusely trimmed with pearls. Among the many *recherche* costumes of the wedding guests, the dress worn by Mrs. A. Court, sister of the bride, attracted much attention.

The marriage of Mr. White, of Arddarroch, Dumbarton, and Miss Lily Geraldine Angela Schuster, second daughter of Mr. Leo and Lady Isabella Schuster, took place at St. Andrew's, Wells Street, on November 14th, in



the presence of a large number of relatives and friends.

Lady Somers, who was so seriously hurt in a late French railway accident, is now better. Her Majesty the Queen made kind and frequent inquiries concerning her ladyship.

Mr. Anthony Trollope, the well-known novelist, has been very ill, but is slowly recovering.

Among other deaths of well-known persons during the month, we may mention those of the Earl of Harrowby; Lord Otho Fitzgerald; the Right Hon. Sir Andrew Buchanan, G.C.B.; the Rev. Sir Edward Repps Joddrell, Bart.; Mr. George Rose, M.A. (Arthur Sketchley).

## The Theatres.

\* \* All communications for the EDITOR to be addressed to the Offices, No. 1, Kelsø Place, Kensington, W., and marked "Theatrical Department."

### DEURY LANE.

After a long and successful career *Pluck* is to be withdrawn on December 2nd, in consequence of the preparations necessary for the production of the Christmas pantomime, which this year is to be called *Sindbad*.

### THE PRINCESS'S.

Great hopes and expectations had been raised in the minds of playgoers by the announcement of *The Silver King*, a new and original drama by Messrs. Henry A. Jones and Henry Herman, but both hopes and expectations fell far short of the realisation, which was a full, thorough, and signal success. A more perfectly-constructed play, or one more intense in its earnestness of purpose, it has never been our lot to witness, and we shall be much mistaken if *The Silver King* fails to make a decided mark on the morals of the day. Without a single adventitious aid of sensationalism, either in plot or scenery, the play depends solely on the human element of interest; the mind of the audience is skilfully played upon by noble thoughts, couched in nervous and poetical language; while the events which develop the story follow each other in a natural sequence without those startling effects which many modern playwrights would have us think indispensable to the success of a drama. *The Silver King* is a good play, the good and patient work of good men, as well as clever writers, and there is no under-taste or after-taste of bitterness in the draught here offered in so sparkling a manner. The plot of the play is, of course, by this time well-known to our readers, therefore, we need not recapitulate it. In the part of Wilfred Denver Mr. Wilson Barrett has worthy work, and he does it well. He has admirable scope for that mingling of manly courage and tenderness which is so pre-eminent in his acting, and he interprets the part to its utmost extent. In the first act, where we see him degraded by drink, and ruined by betting, there are glimpses of that better man, who afterwards rose from the ashes of his dead self to "better things"; while tragic power of no ordinary degree is developed in several of the scenes. Never has Mr. Wilson Barrett had a better part, and never has he played so well. Mr. George Barrett is happily fitted with his part, that of Daniel Jaikes, an old and faithful retainer, which he plays with a mingled humor and pathos that draws both smiles and tears from the audience. Mr. E. S. Willard, as Captain Skinner, the gentleman-burglar, surpasses even himself, and this is no faint praise when we recall his Clifford Armitage and Philip Royston. Mr. Speakman is very good as Sam Baxter, the detective, and so is Mr. Coote as Henry Corkett, the

engineer's clerk. Mr. Brian Darley's part is a small one, but he acts it well, and the same praise is due to Messrs. Clifford Cooper, Huntley, Evans, and Neville Doone. Miss Eastlake is thoroughly at home as Nellie Denver, and shows great power, especially in Act 2, where, after waiting up all night for her unhappy husband, he comes home to her at dawn with, as they both suppose, the blood of a fellow creature staining his trembling hand. Miss Dora Vivian looks exceedingly graceful, and exhibits taste and skill in her small part of Olive Skinner, and Mrs. Huntley is warmly welcomed as Tabitha Durden. Little Miss Clitheroe is charming as Nellie Denver's child, and Misses Woodworth and Palmer acquit themselves well in the parts allotted to them. There is no need to speak of the admirable manner in which this last success is staged; Mr. Wilson Barrett's talent as a manager is too well known to need comment. A long and successful run is evidently in store for *The Silver King*.

### THE ADELPHI.

The new drama entitled *Love and Money* consists of a prologue and five acts, and is written by Mr. Charles Reade and Mr. Henry Pettitt. The plot is exceptionally ingenious, and the language by which it is unfolded is of Mr. Reade's usual nervous, vigorous, and outspoken type. The prologue introduces Mr. Bartley, a merchant, the death of whose young child will keep him out of £20,000; William Hope, a clever man in search of employment, who, under stress of poverty, gives his own little girl to take the place of Bartley's dead child; Monkton, the villain of the piece, and Walter Clifford, who is entitled to the £20,000 when Bartley's child died. Monkton has a grudge against Clifford, and endeavours to implicate him in a false charge of robbery. This, however, is frustrated by Hope, who proves Monkton to be the real criminal, and thus procures for him a term of penal servitude, earning for himself Monkton's undying hatred.

In the first act we are introduced to Mary Bartley, a lovely girl of eighteen, clandestinely married to Walter Clifford. Bartley and Hope have started coal-mines on Colonel Clifford's land. Monkton, who has returned from penal servitude, finds Mary alone, and shows her a marriage certificate (really his own), which convinces her that Walter was a married man when she herself became his wife. Her anguish of mind, however, does not blind her to the fear of Walter's prosecution for bigamy if she reveals the secret, and the act closes by a powerful scene, in which, when the false father disowns Mary, the real one opens his arms and heart and claims her as his own.

In act two Monkton and Bartley have bribed a miner, whom Hope had dismissed, to kill him by an explosion of dynamite. Mary, overhearing the plot, springs out upon the traitors. They seize her and lock her in Hope's cottage, but the gallant girl lets herself from the window by means of a sheet, and hurries to the mine. In act three—a most imposing spectacle—we see the miners at work; Hope is present. The wretch Burnley sets about his dreadful task, but Mary rushes in with news of the plot. Hope seizes Burnley just as he is going to escape. Then follows an appalling scene, the explosion in the pit; the flame is seen in livid sheets, the air is cloven by the shrieks of the miners, then with wonderful art a thick cloudy curtain interposes between the spectacle of the wrecked mine and the audience. In act four, three gaunt-looking, ghastly forms are seen through the gloom of this underground grave, the cowardly murderer, the agonized father, and the apparently dying daughter. Hunger assails them, thirst maddens them, and the poor father is driven nigh to despair. The scene is graphic, terrible, appalling beyond description. There is a pause, filled by a silence that is as palpable as sound, and then comes a faint, far-off sound, one blow of a pick. Rescue is at hand! Burnley hears it also, and dreading to meet the wrath of his fellow-men, seizes his

pick, and floods the mine. The waters rise, death by drowning seems near, inevitable, and then the wall of the mine is broken through. A burst of light breaks in on the gloom, and in the blaze of the miners' lamps, Mary's husband is seen with others at the opening they have made. The fifth act is devoted to the winding-up of the plot, especially the proving of Monkton's villainy in regard to the marriage certificate, which is very cleverly worked out; the young husband and wife are restored to each other, and all ends happily. The part of William Hope is ably sustained by Mr. Clynds, who rises to great power in the mine scene, and gives proofs of much ability. Mr. Ryder sustains the part of Colonel Clifford with his accustomed skill. Mr. Sutherland acts with spirit and expression as Walter Clifford, especially in the last act, where he passionately rebuts Monkton's false charge. The part of Monkton is carefully played by Mr. A. C. Lilly. Miss Amy Roselle is very charming as Mary Bartley, and makes the part a pretty picture, with carefully studied effects of light and shade. Miss Sophie Eyre has a small part, but she plays it well. *Love and Money* is a purely English drama, sound, healthy, vigorous, elevating, and honest to the backbone; it is nightly received with overwhelming signs of approbation, and promises to fill the ADELPHI for many months to come.

#### STRAND.

This favourite little theatre has been re-built during the recess, and is transformed into an elegant and spacious house; it is richly decorated with white and gold; the paper-hangings are peacock blue, the curtains dark red plush, crimson carpets, and old gold chairs, all give a rich combination of color, perfect in taste, and redolent of comfort. *The Heir-at-Law*, with Mr. J. S. Clarke as Dr. Pangloss, opens the evening very pleasantly. Mrs. Chippendale, with her buxom presence, gives an excellent interpretation of Deborah Dowlas. Mr. Carton pleasantly rattles through the part of Dick Dowlas, and Mr. H. J. Turner, an old favourite, is excellent as Lord Duberly. The musical comedy, *Frolique*, is a vehicle for pretty scenery, bright dresses, popular tunes of Hervé and Planquette, with words by Messrs. Byron and Farnie. Mr. J. S. Clarke finds scope for much of his quaint drollery and marvellous facial expression, while Misses Sylvia and Carew, M. M. Gaillard, Desmont, and Mervin, as the vocalists, gave due and effective help in that which is demanded of them.

#### THE COURT.

This pretty theatre re-opened for its new season on Tuesday, November 14th, when Mr. John Clayton and his company returned from their successful tour with *The Parvenu*. It is a delightful play. Mr. G. W. Anson has never had a part that suits him better than that of Mr. Ledger, the Parvenu. His belief in the power of money, his want of refinement and education, with the undercurrent of sensitiveness and kindly feeling, are all excellently given. Mr. John Clayton, as the Hon. Charles Tracey, is admirable. His lazy, easy-going life, his perfect good humor, his love-making, is all so pleasantly conveyed. Mr. George Alexander made his first appearance at this theatre as Claude Glyn: graceful and earnest, he is the ideal of that most difficult of all characters, the stage lover. The scenes with Miss Marion Terry were charmingly played. The rest of the cast remains the same. Miss Sophie Larkin, Miss Lottie Venn, and Mr. H. Kemble are all good, even better than at their first starting; the long run of the piece has mellowed their performance. Indeed, this play is a bright example of perfect ensemble, and of good stage management. The novelty in the programme was a *lever de rideau* entitled *Picking up the Pieces*, written by Mr. Julian Sturgis, the author of a volume of pretty little drawing-room plays. The play reads well, but somehow on the stage it misses its mark.

The burlesque of *Little Robin Hood* at the Gaiety

and *Rip Van Winkle* at the COMEDY are satisfactory bills of fare to the classes thus specially catered for. *Money*, excellently acted, is a great success at the VAUDEVILLE, and Miss Lila Clay's company of ladies is a decided attraction at the OPERA COMIQUE. *Patience* holds her own at the SAVOY, and so does *Betsy* at the CRITERION.

## Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps or return, if found ineligible.

**BRIDE-ELECT.**—Your idea is a very good one. Many ladies of high rank have lately adopted the "tailor-made" dress for a wedding costume *de voyage*. Of course, you would require to add a warm wrap, such as a fur-lined cloak or dolman, to match the dress, or a sealskin.

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MRS. T.—Make it with bodice, pointed in front and coat tail at back, that being quite the leading style.

A SUBSCRIBER.—Evening and Dinner Dresses of the newest style will be given in our Number for January.

KATE J.—Thanks for your kind letter; but you can hardly expect us to print so much praise of ourselves, though we will try to deserve it.

#### CONROY'S MALT COFFEE.

Our attention has been called to a very pleasant preparation bearing the above name. It can be used with comfort by persons with whom ordinary coffee disagrees, and possesses very high nourishing and sustaining qualities. It is a great aid to digestion, and is equally agreeable as a breakfast beverage, or an after-dinner digestive. Our readers may try it with confidence.

#### TIKHEEL.

This medicine is not, we are informed, a universal remedy, a modest statement which prepares us the better to believe in its curative properties of a special kind. There is no doubt that for neuralgia of the head and face, and for toothache, Tikheel is a safe, speedy, and certain cure, and as such we can fairly recommend it.

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This Magazine will be sent postfree to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 6s. 6d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

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All patterns ordered by Telegram shall be dispatched by the next post. Of course, we shall expect to receive stamps for the amount on the following morning. By this plan, if a Lady selects a dress in the afternoon, the pattern can be obtained by the next morning's post. These patterns are sent by letter post to prevent delay, so an extra stamp should always be enclosed.

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Ladies are respectfully requested to observe that all letters ordering patterns, &c., should be addressed to the Editors' Offices, 1, Kelso Place, Kensington, London, W., not to the Publishers, at Stationers' Hall Court, as the latter course occasions great delay in the execution of their orders.

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It is however much better to have the patterns posted in envelopes, instead of by book post. This plan ensures safe and early delivery by the post office, and we strongly recommend our Subscribers to adopt it, in all cases where time is an object. The average postage is 1½d. each pattern. If two or more patterns are ordered at once, extra postage must be enclosed. We provide envelopes. Stamps for postage must be sent with the order.

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N. B.—Ladies will oblige by always writing their name and full address at foot of their letters.

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 „ 30.—The Clementine Reception Toilette. Corsage polonaise, drapery, and bouffant. 6d.  
 „ 31.—The Malta Morning Costume. Corsage, with pleated basques, drapery, and bouffant. 7d.  
 „ 32.—The Sophie Visiting Costume. Corsage a basques, with revers, tablier, and bouffant. 7d.  
 „ 33.—The Biarritz Promenade Costume. Corsage a basques, with cape, draperies, and bouffant. 9d.  
 „ 34.—The Rosslyn Afternoon Toilette. Corsage a panier, with gilet, draperies, and bouffant. 7d.

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 „ 41.—The Felicité Afternoon Toilette. Polonaise a revers, with pleated back skirt. 6d.  
 „ 45.—The Fitzwilliam Afternoon Promenade Costume. Double-breasted Jacket, draped overskirt and bouffant. 6d.  
 „ 46.—The Aline Promenade Costume. Pointed corsage, draped overskirt, and bouffant. 7d.  
 „ 47.—The Osborne Visiting Costume. Pointed corsage, draped tablier, and bouffant. 6d.  
 „ 48.—The Cadogan Reception Costume. Pointed corsage a revers, draperies, and bouffant. 7d.  
 „ 49.—The Fawn Afternoon Promenade Costume. Polonaise a paniers. 6d.  
 „ 50.—The Edinburgh Promenade Costume. Pointed corsage, draped tunique, and bouffant. 6d.  
 „ 51.—The Louise Afternoon Costume. Pointed corsage a revers, paniers, and bouffant. 9d.  
 „ 52.—The Donna Reception Toilette. Pointed corsage, draped tunique, and bouffant. 7d.  
 „ 59.—The Marcelline Promenade Toilette. Long Coat bodice, paniers, and bouffant. 6d.  
 „ 60.—The Courtenay Visiting Costume. Polonaise with cape, draperies, and bouffant. 9d.  
 „ 61.—The Olive Reception Toilette. 9d.  
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 „ 70.—The Liudores Promenade Costume. Draped polonaise. 6d.  
 „ 71.—The Gilberte Promenade Costume. 9d.  
 „ 72.—The Sultana Afternoon Costume. 9d.  
 „ 73.—The Minetta Promenade Toilette. Double-breasted Jacket, with revers, draped overskirt, and bouffant. 6d.  
 „ 74.—The Daisy Morning Toilette. Open polonaise. 6d.  
 „ 75.—The Nellie Morning Costume. 6d.  
 „ 76.—The Stafford Reception Toilette. Pointed Corsage a revers, draped overskirt and bouffant. 6d.  
 „ 77.—The Eccellenza Visiting Costume. Pointed corsage, with gathered gilet. Draped paniers. 6d.

### PATTERNS FOR DECEMBER, 1882.

#### Plats 1.

- „ 78.—The Warwick Outdoor Costume. Basque, with deep coat tail and draped overskirt. 7d.  
 „ 79.—The Durham Visiting Costume. Pointed corsage a gilet and bouffant skirt. 9d.  
 „ 80.—The Odessa Promenade Costume. Corsage a gilet and draperies. 6d. (We give the pattern of the Corsage full-sized.)

#### Plats 2.

- „ 81.—Elegant Dinner Toilette. Pointed corsage a revers, overskirt, and bouffant. 6d.  
 „ 82.—The Countess Home Toilette or Tea Gown. Pointed corsage, draped paniers, and bouffant. 6d.  
 „ 83.—The Bertha Theatre Toilette. Pointed corsage with square opening, draperies and bouffant. 7d.

#### Plats 3.

- „ 84.—The Milner Travelling Costume. Double-breasted redingote. 6d.  
 „ 85.—The Ducie Promenade Toilette. Corsage a revers, draperies and bouffant. 6d.  
 „ 86.—The Wolseley Afternoon Toilette. Pointed corsage, draped overskirt, and bouffant. 9d.

#### Plats 4.

- „ 87.—The Albany Visiting Costume. Pointed corsage a revers, draped overskirt and bouffant. (Novel style.) 9d.  
 „ 88.—The Florise Costume. Draped polonaise, with gathered front and puffed sleeve. 7d.  
 „ 89.—The Egerton Outdoor Costume. Double-breasted jacket, tunique, and bouffant. 7d.

#### Plats 6.

- „ J 66.—The Mariette Double-breasted Mantle for girl of 8 to 10. 3d.

### DECEMBER, 1882.—Continued.

- „ J 67.—The Lisa Coat for a child of 10. 8d.  
 „ J 68.—L'Ecosse Paletot for a child of 4. 8d.  
 „ J 69.—The Rosita Pelisse, with a double cape, for a child of 2 years old. 3d.  
 „ J 70.—The Abelle Cloth Mantle, with a cape, for a girl of 11. 6d.  
 „ J 71.—The Coquette Coat for a girl of 9. 3d.

#### Plats 7.

- „ C 35.—Rotonde or Circular Cloak, with collar. 6d.  
 „ C 36.—Long Visite Mantle. 7d.  
 „ C 37.—Cloth Coat. 6d.  
 „ C 39.—Visite Mantle. 7d.

#### Plats 8.

- „ C 40.—The Windsor Mantle. 6d.  
 „ C 41.—The Cozy Opera Cloak. 6d.

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 „ 768.—Newmarket Jacket. 6d.  
 „ 734A.—Single-Breasted Ulster. 6d.  
 „ 769.—The Coaching Ulster. 6d.  
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 C 9.—Long Pelisse for Autumn. 7d.  
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 „ C 15.—The Suzer Jacket, novel form. 6d.  
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 „ C 18.—The London Visite Mantle. 6d.  
 „ C 19.—The Denbigh Cloth Visite. 6d.  
 „ C 20.—The Jean tight-fitting double-breasted Jacket, with back pleats. 6d.  
 „ C 21.—The Versailles Waterproof Mantle, with draped cape. 7d.



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 „ C 23.—The Alexandria Ulster, tight-fitting, single-breasted, with cape. 7d.  
 „ C 24.—The Overland Ulster, double-breasted Visite style, with side pleats. 7d.  
 „ C 25.—The Babetta Mantilla. 6d.  
 „ C 26.—The Pippa double-breasted Jacket, with turn-down collar. 6d.  
 „ C 27.—The Lucille Visite Mantle. 6d.  
 „ C 28.—The Elizabeth Demi-Saison Visite, with deep pointed collar. 6d.  
 „ C 29.—The Lustow Long Visite Mantle. 7d.  
 „ C 30.—The Emma Winter Cloak, Visite style. 6d.  
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 „ 233.—The "Comfortable" Ulster for a young lady of 13. 6d.  
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 „ 310.—The Isabella Jacket for a child of six. 3d.  
 „ 311.—The Madeline Paletot for a girl of eight. 3d.  
 „ 313.—The Camille Cloak for a girl of ten. 3d.  
 „ 325.—Little Girl's Ulster, with Cape. 3d.  
 „ 341.—The Gervaise Paletot for Girl of 9. 3d.  
 „ 343.—The Germaine Ulster for a child of 6. 3d.  
 „ 343A.—The Adeline Ulster for Girl of 13. 3d.  
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 J 2.—The same Pinafore, for a girl of 11 to 12.  
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 J 7.—Boy's Sailor's suit, age 10 to 11. 6d.  
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 J 14.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.  
 J 15.—Ditto ditto for a girl of 14. 6d.  
 J 16.—Princess Polonaise, with square opening at neck. May be used for a Lawn Tennis apron.  
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 J 27.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.  
 J 30.—The Fernande Cloth Jacket, for a girl of 10 to 11.  
 „ 31.—The Lucy Cloth Paletot for a girl of 6 or 7.  
 J 32.—The Cecile Visite for a girl of 10.  
 J 33.—Mother Hubbard Mantle for a girl 11 or 12. 6d.  
 J 34.—Girl's Paletot, S.B., age 14. 6d.  
 „ J 36.—The Susanne Costume for girl of 8. 3d.  
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 „ J 38.—The Holland Costume for girl of 10. 3d.  
 „ J 39.—Costume for girl of 12. 6d.

JUVENILE COSTUMES—Continued.

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 „ J 44.—The Eva Costume for a girl of 10. 3d.  
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 J 64.—The Lily Alpaca Costume for girl of 8. 3d.  
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 „ 337.—Princess Dress for a Girl of 12.  
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 „ 379.—The Pussy Coat for child of five. 3d.  
 „ 380.—The Amy Toilette, tight-fitting jacket and overskirt for girl of 10 to 14. 6d.  
 „ 340.—The Louise Coat for a child of five. 3d.  
 „ 339.—The Evelina double-breasted Jacket for a girl of 11 or 12. 6d.  
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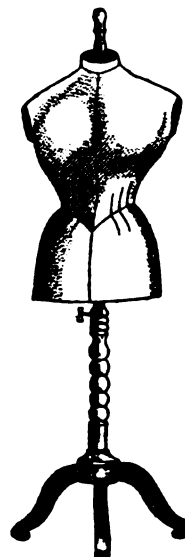
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